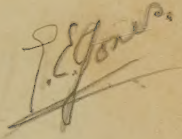
NOTES TO PALGRAVE'S GOLDEN TREASURY OF SONGS AND LYRICS

Books I-IV



PALGRAVE'S GOLDEN TREASURY OF SONGS AND LYRICS

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Notes

to

Palgrave's Golden Treasury of Songs and Lyrics

Books I.-IV.

By

J. H. Fowler, M.A.

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NOTES TO BOOK I.

BY

J. H. FOWLER, M.A.

ABBREVIATIONS

Abbott, *S.G.* = Abbott, *Shakespearean Grammar*, A.S. = Anglo-Saxon, A.V. = Authorised Version of Bible, adj. = adjective, cp. = compare, D.N.B. = Dictionary of National Biography, Fr. = French, Ger. = German, Lat. = Latin, l. = line, N.E.D. = New English Dictionary (Oxford), O.E. = Old English, O.F. = Old French, S. = Scottish, trans. = translated by. Notes borrowed from Mr. F. T. Palgrave are enclosed in inverted commas and followed by his initials (F.T.P.). Poems in Book I. are referred to by their number in this volume, thus—No. 26; poems in other books of the *Golden Treasury* are referred to by their number in the complete edition of 1891 and subsequent reprints, preceded by the letters *G.T.*

1. *Spring, the sweet Spring, is the year's pleasant king*

THOMAS NASH is one of a group of Elizabethan dramatists—Greene, Peele, and Lodge are the others—who prided themselves on being gentlemen and scholars, and despised their greater contemporary Shakespeare for not being an University man. Nash was born at Lowestoft in 1567, took his degree at Cambridge in 1585, travelled in Italy, and then came up to London and joined Greene in literary work. He was famous in his own day as a pamphleteer and satirist, rather than as a dramatist, but he is now chiefly remembered by this song, which is taken from his only surviving comedy, *Will Summer's Testament*. "This is a Court Comedy or Show, without a plot, depending for its now evaporated interest on learned quips and fashionable cranks served up with masquerade and satire for the Queen's amusement. . . . The motive is a play of words maintained upon the name of Summer. Will Summer, the Court fool of Henry VIII., whose portrait by Holbein still exists at Kensington, speaks prologue and conducts the piece. . . . Yet something still survives from this dry *caput mortuum* of an ephemeral medley. The first lyric printed in the *Golden Treasury*, that gift-book to all children of our time, and *vade mecum* of all lovers of old literature, is a spring song from *Will Summer's Testament*" (J. A. Symonds, *Shakspere's Predecessors in the English Drama*, pp. 577-578).

The perfect joyousness of this delightful ditty is characteristic of the age in which it was composed. Later poets have almost invariably failed to "recapture the first fine careless rapture" of Elizabethan song. On this theme of Spring we may contrast the reflective tone of Gray (*G.T.*, CLXXXII.), the wistfulness of Shelley's *Dream of the Unknown* (*G.T.*, CCCXV.), the sadness of Wordsworth's *Lines written in early Spring* (*G.T.*, CCCXIX.). All these poems are greater and deeper than Nash's, but they seem written out of an experience that has brought more sorrow than delight.

Metre.—The lines are of five iambic feet, though the extra

rhyme after the second foot really divides each line into two, and we might describe the stanza as consisting of six lines of two and three feet alternately, the six lines all rhyming together. Their author, however, would probably have described the lines as of five feet with a cæsura after the second. The true use of the cæsura was by no means universally understood by English poets in Nash's day, and Puttenham in his *Art of English Poesy*, 1589, lays down the strange rule that the cæsura in a verse of ten syllables *must* come after the fourth, leaving six to follow. Nash's poem may have been written in conformity with this rule.

4. **jug-jug**, the nightingale's note. Cp. a song in Lyly's play of *Alexander and Campaspe*:

> "What bird so sings, yet so does wail?
> Oh, 'tis the ravished nightingale!
> *Jug, jug, jug, jug, tereu*, she cries;
> And still her woes at midnight rise.
> Brave prick-song! Who is't now we hear?
> None but the lark, so shrill and clear;
> How at heaven's gates she claps her wings,
> The morn not waking till she sings!
> Hark, hark, with what a pretty throat
> Poor Robin red-breast tunes his note!
> Hark how the jolly cuckoos sing
> *Cuckoo*, to welcome in the spring—
> *Cuckoo*, to welcome in the spring!"

pu-we, to-witta-woo! On these notes Mr. W. Warde Fowler kindly writes to me as follows:—"I am not at all sure what *pu-we* and *to-witta-woo* are. The first is very like the call-note of several kinds of warblers which come in the spring and make themselves very audible: chiffchaff, willow-warbler, etc. On the other hand it might be something very different, the note of the peewit in the breeding season, which has become *peewee* in America and attached to another species. *To-witta-woo* might be almost anything: I can't fix it down to a particular bird, but it too suggests a warbler of some kind." Mr. H. C. Playne, whom I also consulted, was inclined to think that warblers would hardly attract the attention of one not given to observation of birds, and that Nash rather intended to represent a chorus of louder-voiced birds, such as thrushes and blackbirds.

5. Cp. Herrick's poem, *Corinna's Maying* (*G.T.*, CXVIII. 32-35):—

> "Devotion gives each house a bough
> Or branch: Each porch, each door, ere this,
> An ark, a tabernacle is,
> Made up of white-thorn neatly interwove."

"In England . . . it was customary during the Middle Ages for all, both high and low—even the Court itself—to go out on the first May morning at an early hour 'to fetch the flowers fresh.' Hawthorn branches were also gathered; these were brought home about sunrise, with accompaniments of horn and tabor and all possible signs of joy and merriment. The people then proceeded to decorate the doors and windows of the houses with the spoil"—(Chambers' *Book of Days*).

palm. A popular name for the great sallow or goat-willow (*salix caprea*) at the time when the catkins are out. Cp. Tennyson, *Merlin and Vivien*:

> "In colour like the satin-shining palm
> On sallows in the windy gleams of March."
> —(*Century Dictionary.*)

10. a-sunning sit. Cp. *Twelfth Night*, II. iv. 45, "The spinsters and the knitters *in the sun.*" Ruskin, in the splendid passage in *Modern Painters*, vol. iv., which describes the hard life of the Savoyard peasants, speaks of their only rest as "a little sitting in the sun under the church wall, as the bell tolls thin and far in the mountain air." *A-sunning* is properly 'on sunning,' the uses of the preposition 'on' being wider in early than in modern English. So 'a-hunting' was originally 'on hunting.'

2. *Where the bee sucks, there suck I*

THE first song here given represents the fairy pastimes of the meadow and wood, the second those of the sea-shore. Both are sung in *The Tempest* by Ariel, the 'airy' and invisible spirit who is Prospero's attendant. He sings the first when Prospero promises him freedom (v. i.).

"It has been observed that there is a peculiar charm in the songs introduced in Shakespeare, which, without conveying any distinct images, seem to recall all the feelings connected with them, like snatches of half-forgotten music heard indistinctly and at intervals. There is this effect produced by Ariel's songs, which (as we are told) seem to sound in the air, and as if the person playing them were invisible."—(W. Hazlitt, *Characters of Shakespeare's Plays.*)

Metre.—Trochaic, changing to a rapid dactylic movement in the last two lines.

3. *Come unto these yellow sands*

THIS is the song that greets the ears of Ferdinand as he sits on the shores of the enchanted island, weeping for the loss of his father (*Tempest*, I. ii.). He cannot tell where the music is, "i'

the air or the earth"; it creeps by him on the waters, and then draws him into the interior of the island. It is made by Ariel and his attendant Sprites, who take up the 'burthen' of the song, imitating the baying of watch-dogs and the crowing of invisible cocks.

Metre.—The exquisite musical quality of this song is largely produced by the alternation of iambic with trochaic lines. The brisk movement of the trochaic lines (1, 3, 5-6) is answered, as it were, by the slower iambic movement of the others. Rhyming verses of four accents in Shakespeare are chiefly put into the mouths of supernatural beings—*e.g.* the witches in *Macbeth*, the fairies in *Midsummer Night's Dream* and *The Tempest*.

3, 4. These lines are often punctuated with a comma after "kiss'd," "The wild waves whist" being taken independently to mean 'The wild waves being silent.' It is much better to take the two lines closely together, = 'kissed the waves into stillness,' *i.e.* 'kissed partners (immediate prelude to the dance), and thereby hushed the noisy waves into attention.' Professor Herford points out that this rendering is confirmed by the punctuation of the folios, and by Ferdinand's statement that the music "allayed the fury" of the waters "with its sweet air."

whist, participle for 'whisted,' from the verb 'to whist' = 'to command silence' (Abbott, *S.G.*, § 342). So in Milton's imitation, *Nativity Ode* (*G.T.*, LXXXV. 64):

> "The winds, with wonder whist,
> Smoothly the waters kist."

5. **featly**, neatly, gracefully: adverb formed from the O.E. adjective, *feat*, used by Shakespeare, as in *Cymbeline*, v. v. 88, "Never master had a page so *feat*." Cp. *feateously* in Spenser's *Prothalamion*, No. 74. 27. The expression 'foot it featly' has been traced to Lodge's *Glaucus and Scilla*, 1589: "Footing it featlie on the grassie ground." Shakespeare uses 'foot it' for 'dance' in *Romeo and Juliet*, I. v. 28, "A hall, a hall! give room and foot it, girls."

6. **burthen**. "The burden of a song, in the old acceptation of the word, was the base, foot, or under-song. It was sung throughout, and not merely at the end of a verse. . . . Many of these burdens were short proverbial expressions, such as—'"Tis merry in hall when beards wag all.' . . . Other burdens were mere nonsense words that went glibly off the tongue, giving the accent of the music, such as *hey nonny, nonny no* [cp. Nos. 11 and 20]" (Chappell, *Popular Music of the Olden Time*, pp. 222-223).

4. *Phoebus, arise*

William Drummond is always known as "of Hawthornden," from the beautiful manor-house on the banks of "the murmuring

Esk," near Edinburgh, where he was born in 1585, and died in 1649 (*G.T.*, CCLXXXI. 32). It was here that he wrote his poems, his *History of Scotland under the Five Jameses*, and his political pamphlets; and here that he entertained Ben Jonson, making careful notes, which have been preserved and published, of the dramatist's conversation. He was a great student; and, as in some other cases, it is difficult to say whether he injured the inspiration of his muse by reading—the imitations, especially of Shakespeare, are almost too obvious in his work—or owed his success to patient study. But the extracts given in this volume, and one or two other sonnets, have a permanent place in English literature. The poets Drayton and W. Alexander were among his correspondents.

If there are echoes of Shakespeare and other poets in this *Summons to Love*, there is also an anticipation of that majesty of diction and rhythm, that grandeur, richness, and fulness of sound, *os rotundum*, which was presently to be revealed in Milton, the "God-gifted organ-voice of England."

Metre.—Iambic. The length of the lines and order of the rhymes is irregular, but the irregularity is so skilfully managed as to increase the charm of the melody. In Mr. Palgrave's text, l. 33 is left without a rhyme through the omission of a line after l. 34.

1. **Phoebus**, Apollo, the Sun-God of the Greeks.

2. **sable.** A favourite word with Milton. Cp. *Comus*, 221, "Was I deceived or did a *sable* cloud . . .?"

4. **Rouse Memnon's mother.** "Awaken the Dawn from the dark Earth and the clouds where she is resting. This is one of that limited class of early mythes which may be reasonably interpreted as representations of natural phenomena. Aurora in the old mythology is mother of Memnon (the East), and wife of Tithonus (the appearances of Earth and Sky during the last hours of Night). She leaves him every morning in renewed youth, to prepare the way for Phoebus (the Sun), whilst Tithonus remains in perpetual old age and greyness" (F.T.P.).

5. **career**, course. Cp. Milton, *Il Penseroso* (*G.T.*, CXLV. 121), "Thus, Night, oft see me in thy pale *career*."

6. **each-where**, every-where. "The adjectives *all*, *each*, *both*, *every*, *other*, are sometimes interchanged and used as pronouns in a manner different from modern use" (Abbott, *S.G.*, § 12). *Every* is really a strengthened form of 'each,'='ever-each.'

7. **make**, imperative.

11. **decore**, decorate. Examples of the form 'to decore' are quoted in *N.E.D.* from writers of the fifteenth, sixteenth, and seventeenth century. The Lat. verb is *decoro*, *decoratus* being

the participle. 'Decorate' in English was originally a participle. It was then used as a verb, and a fresh participle, 'decorated,' was formed from it.

14. **but**, only. *But* is a contraction of 'by-out' (cp. 'without'), and its first meaning is 'except.' From 'except' the meaning often passes to 'only,' where a negative can be easily supplied: 'not except' = 'only' (Abbott, *S.G.*, § 128).

18. The influence of the stars is often referred to in Elizabethan poetry. Cp. No. 41. 5-8.

20. **white.** Cp. Tibullus' birthday ode to Messalla (I. vii. 63-4):

At tu, Natalis, multos celebrande per annos
Candidior semper candidiorque veni.

("Birthday, to be honoured for many years, come thou ever whiter and still more white"). But l. 21 seems to show that the classical passage in Drummond's mind was Persius, II. 1-2:

Hunc, Macrine, diem numera meliore lapillo,
Qui tibi labentes apponit candidus annos.

("This day, Macrinus, mark with a stone of more auspicious hue, the white day, which adds to your account each year as it glides away"—Conington). Lucky days were marked by the Romans with white chalk or a white stone or jewel: see the references given by Bentley on Horace, *Odes*, I. XXXVI. 10, or Ellis on Catullus, LXVIII. 148.

21. **should.** The relative 'that' is omitted in this and the preceding line.

27. **by Penéus' streams.** "Phoebus loved the nymph Daphne whom he met by the river Peneus in the vale of Tempe [in Thessaly]" (F.T.P.). Cp. Frederic Myers' description of Mr. G. F. Watts' picture:

"Or she whose soft limbs swiftly sped
The touch of very gods must shun,
And, drowned in many a boscage, fled
The imperious kisses of the sun."

28. Mr. F. T. Palgrave has here omitted two lines which he believed to be "hopelessly misprinted":

"Nay, suns, which shine as clear
As thou when two thou did to Rome appear."

The poem loses little or nothing by their omission, but there does not seem to be any misprint. The phenomenon of a double sun is twice mentioned by Livy among the prodigies that occurred during the Second Punic War, XXVIII. 11 (B.C. 206), XXXIX. 14 (B.C. 204). Mr. Quiller-Couch, in his note on these lines, also quotes Pliny, *Natural History*, II. 31.

31. **Amphion's lyre.** "He was said to have built the walls of Thebes to the sound of his music" (F.T.P.).

33. **Zephyr**, the personification of the west wind. Cp. Milton, *Paradise Lost*, v. 16, "With voice Mild as when *Zephyrus* on *Flora* breathes"; *L'Allegro* (*G.T.* CXLIV. 18-19), "The frolic wind that breathes the spring, Zephyr, with Aurora playing."

34. **play.** After this word the original text of Drummond gives only a comma, followed by a line which Mr. F. T. Palgrave omitted:

> "Kissing sometimes these purple ports of death."

The line is obscure, but seems to mean 'Kissing her lips for the sake of which men are ready to die.' Mr. Quiller-Couch notes that Drummond elsewhere speaks of the lips as "those coral ports of bliss" and "Lips, double port of love." *Port* = gate, Lat. *porta*: so used in Shakespeare, *Coriolanus*, v. vi. 6, "The city *ports* by this hath entered," and Milton, *Paradise Lost*, IV. 778, "And from the ivory *port* the Cherubim Forth issuing."

36. **chair**, chariot. Cp. Milton, *Paradise Lost*, II. 930, "As in a cloudy *chair* ascending rides."

37. **Ensaffroning**, making saffron-coloured; a fine expression for the yellow light of dawn. (Pronounced here, *metri gratia*, as a tri-syllable.)

39, 40. An echo of Shakespeare, *Romeo and Juliet*, II. iii. 4:

> "And fleckèd darkness *like a drunkard reels*
> From forth day's path and Titan's *fiery wheels*."

Cp. also Shakespeare, *Sonnet*, VII., of the Sun:

> "But when from highmost pitch with weary car,
> Like feeble age, he *reeleth* from the day."

42. **orient**, bright. A favourite word in this sense in the Elizabethan and seventeenth century poets. Cp. No. 19. 31, "orient pearl"; No. 36. 10; also Herrick in *G.T.*, CXVIII. 22, "some orient pearls" (of the dew); Milton, *Nativity Ode*, *G.T.*, LXXXV. 231, "an orient wave." Tennyson revived the word in its etymological sense of 'rising' (Lat. *oriens*)—"The life re-orient out of dust" (*In Memoriam*, CXVI.). Shakespeare uses Orient for 'the East,' the quarter of the rising sun, *Sonnet*, VII.

44. **She.** Cp. Crashaw in *G.T.*, CIII., *Wishes for the Supposed Mistress*:

> "Whoe'er she be,
> That not impossible *she*,
> That shall command my heart and me."

For lines 42-44, the 1616 edition of Drummond's poems, the

last printed in his lifetime, substitutes a more common-place ending:

"The clouds bespangle with bright gold their blue:
Here is the pleasant place,
And everything, save her, who all should grace."

5. *When I have seen by Time's fell hand defaced*

Shakespeare's Sonnets, LXIV. See Appendix C to this volume.

1. **Time's fell hand.** Cp. "Devouring Time," Sonnet XIX. i.—the *Tempus edax rerum* of Ovid, *Metamorphoses*, XV. 234; "Time's injurious hand," Sonnet LXIII. 2.

2. **cost**, abstract for concrete, 'costly tombs.' Cp. the opening of Sonnet LV., "Not marble, nor the gilded monuments Of princes shall outlive this powerful rhyme."

3. **sometime**, 'at some time,' 'at one time'; 'towers once lofty.'

4. **brass eternal** recalls Horace's *monumentum aere perennius* ("a monument more lasting than bronze"), *Odes*, III. XXX. 1.

mortal rage, the destructive rage of war, rage that brings mortality. Cp. Sonnet lv.:

"When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory."

So 'mortal thoughts' in *Macbeth*, I. v. 42 = 'murderous thoughts.'

7. **win**, used absolutely. Cp. *King John*, II. i. 569, "He that *wins of* all, Of kings, of beggars, old men, young men, maids."

watery main. Cp. *Merchant of Venice*, v. i. 97, "the main of waters." 'Main' is properly an adj., and the full phrase is 'the main sea.' In *King Lear*, III. i. 6, 'main' = mainland, as in Bacon's "In 1589 we turned challengers and invaded the *main* of Spain." In No. 41. 5, "Nativity, once in the *main* of light" = in the main flood of light.

With this quatrain cp. Tennyson, *In Memoriam*, CXXIII.:

"There rolls the deep where grew the tree.
O earth, what changes hast thou seen!
There where the long street roars, hath been
The stillness of the central sea."

state, the Lat. *status*, from *stare* 'to stand,' properly denotes a fixed condition. "When I have seen . . . state itself confounded to decay" means, therefore, 'When I have seen that there is no such thing as fixity of condition.' The sentiment is that expressed in the saying of the early Greek philosopher Heracleitus, *πάντα ῥεῖ*, "Everything flows."

13. **which**, *i.e.* 'inasmuch as it.' The antecedent is 'thought.' So in the next sonnet, l. 4, the antecedent to 'Whose' is obviously 'beauty,' not 'plea.'

6. *Since brass, nor stone, nor earth, nor boundless sea*

Shakespeare's Sonnets, LXV. Cp. a sonnet of Spenser's, beginning, "One day I wrote her name upon the strand" (*Amoretti*, LXXV.; *Golden Pomp*, CXVIII.).

2. **mortality**, death, destruction. Cp. No. 12. 10, "Beyond time, place, and mortality"; "mortality's strong hand" in *King John*, IV. ii.; "mortal rage" in No. 5. 4.

3. **rage**. Cp. a sonnet of Daniel's (*Golden Pomp*, CXVII.) "Time's consuming rage."

hold a plea, make good a defence. Cp. *Merchant of Venice*, III. ii.: "In law what *plea* so tainted and corrupt . . ." The number of legal metaphors and phrases in the Sonnets and Plays led Malone to draw the inference that Shakespeare must at one time have been an attorney. Cp. No. 23 (Sonnet XVIII.) 'lease,' 'date'; No. 39 (Sonnet XXX.) 'sessions,' 'summon'; No. 42 (Sonnet LXXXVII.) 'charter,' 'bonds,' 'determinate,' 'patent,' 'misprision,' 'judgment.' Such legal metaphors are not, however, confined to Shakespeare: they are part of the stock-in-trade of Elizabethan sonneteers. Cp. Drayton's *Idea*, Sonnet II. ("My heart was slain, and none but you and I"); R. Barnes, *Parthenophil and Parthenophe*, 1593, Madrigal II.; *Zepheria*, Canzon XX. and XXXVIII., 1594 (Arber's *English Garner*, Vol. V., 1882).

5. **honey**. Shakespeare uses both 'honey' and 'honeyed' as adjectives. Cp. *Julius Caesar*, II. i., "the *honey*-heavy dew of slumber"; *Titus Andronicus*, II. v., "Coming and going with thy *honey* breath"; *Henry V.*, I. i. 50, "to steal his sweet and honeyed sentences."

6. **wreckful**. The early editions of the Sonnets give *wrackful*. Cp. *Macbeth*, V. v. 51, "Blow wind! come wrack! At least we'll die with harness on our back"; and Milton, *Paradise Lost*, VI. 670, "And now all heaven Had gone to *wrack*, with ruin overspread."

It is hard to say which is finer in this line—the splendid vividness of the imagery or the perfect echo which the sound gives to the sense: each metrical beat is like the heavy thud of a battering-ram.

10. **Time's chest**. "In which he is figuratively supposed to lay up past treasures. So in *Troilus and Cressida*, III. iii., 'Time hath a wallet at his back,' etc. In the *Arcadia*, *chest* is used to signify *tomb*" (F.T.P.). The same image, but less finely

used, is found in Sonnet LII.: "So is the time that keeps you like my chest" [of jewels].

14. The conceit in this last line will seem to many modern readers hardly worthy of the rest of this magnificent sonnet. It is, however, thoroughly Elizabethan. Cp. Sir P. Sidney:

> "When Nature made her chief work—Stella's eyes,
> In colour black why wrapt she beams so bright?"

7. *Come live with me and be my Love*

"A FINE example of the high-wrought and conventional Elizabethan Pastoralism, which it would be unreasonable to criticise on the ground of the unshepherd-like or unreal character of some images suggested" (F.T.P.).

Four stanzas of this poem (the first three and the fifth), together with one stanza of "Love's Answer," appeared in *The Passionate Pilgrim*, 1599, a miscellany of poetical pieces raked together from various sources, and all ascribed on the title-page to Shakespeare, doubtless without his consent. In *England's Helicon*, 1600, a collection of lyrical and pastoral poems (reprinted by Mr. A. H. Bullen) the full poem, with the exception of stanza 6, is given, with the signature "Chr. Marlow." It is followed by *The Nymph's Reply to the Shepherd* and *Another of the same nature made since*. In the 1600 edition, according to Mr. Bullen, the *Nymph's Reply* was originally subscribed "S. W. R." (*i.e.* Sir Walter Raleigh), but over these initials in the extant copies is pasted a slip on which is printed *Ignoto*.

The poem and the reply have gained additional fame and interest from Izaak Walton's inclusion of them in the *Compleat Angler*, 1653: "As I left this place and entered into the next field, a second pleasure entertained me. 'Twas a handsome milkmaid, that had not yet attained so much age and wisdom as to load her mind with any fears of many things that will never be, as too many men too often do: but she cast away all care, and sung like a nightingale: her voice was good, and the ditty fitted for it: it was that smooth song which was made by Kit Marlowe, now at least fifty years ago: and the milkmaid's mother sung an answer to it, which was made by Sir Walter Raleigh in his younger days."

The sixth stanza, with the corresponding verse in the reply, is first found in the second edition of the *Compleat Angler*. Walton may have written it himself, but more probably took it from some broad-sheet. Raleigh's *Reply* will be found in Trench's *Household Book of English Poetry* and in the *Golden Pomp*.

7. For the association of the singing of birds with the sound of rippling water, cp. Milton's *Il Penseroso*, *G.T.*, CXLV. 141-146,

and S. Rogers' *A Wish*, *G.T.*, CLXXXV., where the hum of bees is similarly associated.

8. **madrigals**, from Italian *madrigale*, properly a particular kind of unaccompanied part-song, the words being a short pastoral poem, *e.g.* No. 9; then used loosely for a glee or part-song (Stanford).

11. **kirtle**, a gown or petticoat. The word is used by Chaucer, and by Keats in *G.T.*, CCCXVIII. 87.

8. *Fain would I change that note*

"THIS beautiful lyric is one of several recovered from the very rare Elizabethan song-books for the publication of which our thanks are due to Mr. A. H. Bullen (1887, 1888)" (F.T.P.). The lyric, which stands first in the 1897 edition of Mr. A. H. Bullen's *Lyrics from Elizabethan Song-books*, was found in Captain Tobias Hume's *The First Part of Airs, French, Polish, and others together*, 1605.

Metre.—Iambic: three feet in each line, except the 7th and 10th in each stanza, which have only two. An extra short syllable gives a trochaic ending to the second and fourth lines of each stanza, and also to l. 17, 20.

6. **sum.** Cp. Shakespeare in No. 17. 12, "all thy sum of good."

12. Cp. Tennyson, Elaine's song in *Idylls of the King*:

> "Love, art thou sweet? then bitter death must be.
> Love, thou art bitter; sweet is death to me.
> O Love, if death be sweeter, let me die."

9. *Crabbed Age and Youth*

FROM *The Passionate Pilgrim* (see introductory note to No. 7). There is no real evidence as to the authorship, but in the absence of other claimants it is generally attributed to Shakespeare. It is a charming example of light-hearted Elizabethan pastoral, as fresh to-day as when it was written, so that we think of the singer not as one who died three hundred years ago, but as a "happy melodist, unwearied, For ever piping songs for ever new."

Metre.—Trochaic lines of irregular length. The first word, "Crabbed," is to be read as a dissyllable. The lines are mostly of three feet, the last foot often shortened to a single long syllable. Four lines have four accents instead of three.

1. **crabbed.** For the origin of this epithet, cp. 'dogged.' "The primary reference was to the crooked or wayward gait of the crustacean, and the contradictory, perverse, and fractious

disposition which this expressed. . . . Literal senses of 'cross-grained, crooked,' and 'knotted, gnarled, un-smooth,' applied to sticks, trees and the like, also appear; these react upon the sense in which the word is applied to persons and their dispositions. In later use there is association with the fruit [the wild apple], giving the notion of 'sour-tempered, morose, peevish, harsh'" (*N.E.D.*). The expression *crabbed age* is quoted in *N.E.D.* from Lyly's *Euphues* (1579) and Weever's *Mirror* (1601).

7. **brave**, finely dressed. See note on 'outbraves,' No. 43. 12.

20. **stay'st**, delayest.

10. *Under the greenwood tree*

From *As You Like It*, II. v. Sung by Amiens and other courtiers of the banished Duke, the song breathes their delight in the open-air life of the forest of Arden. Jaques, who can "suck melancholy out of a song as a weasel sucks eggs," responds with a stanza to the same tune:

> "If it do come to pass
> That any man turn ass,
> Leaving his wealth and ease
> A stubborn will to please,
> Ducdame, ducdame, ducdame:
> Here shall he see
> Gross fools as he,
> An if he will come to me."

No. 56, "Blow, blow, thou winter wind," is another of Amiens' songs in the same play.

Metre.—The feet are iambic, except in the fifth line of the stanza, where we have a foot not often used in English verse, the *amphibrachys*, ⏑ — ⏑.

1-4. Cp. Pandora's speech in Lyly's *The Woman in the Moone*, III. ii. (quoted by Prof. Baker):

> "Wilt thou for my sake go into yon grove,
> And we will sing unto the wild bird's note."

1. **greenwood.** This compound (cp. 'greensward') occurs as early as Chaucer. Sir W. Scott uses it as an archaism in his ballad of *The Outlaw*, "To keep the King's *greenwood*," *G.T.*, CCXIII. 28.

7-8. With the sentiment cp. No. 56, "Blow, blow, thou winter wind."

10. Cp. Matthew Arnold, *Empedocles on Etna*:

> "Is it so small a thing
> To have enjoyed the sun,
> To have lived light in the spring,
> To have loved, to have thought, to have done."

11. *It was a lover and his lass*

SUNG by two Pages in *As You Like It*, v. iii. "This song seems to have become immediately popular. It was embodied within a few months, at latest, of the appearance of the play, in Thomas Morley's *First Book of Ayres* (1600). It is doubtless Shakespeare's own, being apparently suggested, however, by the song sung by Lodge's Corydon at the wedding feast—a less dainty but not unskilful handling of the same motive" (Prof. Herford). Lodge's song, "A blyth and bonny country lasse," will be found in A. H. Bullen's *Lyrics from the Elizabethan Dramatists*.

We may contrast the tone of another corn-field lyric—Tennyson's "As thro' the land at eve we went, And pluck'd the ripen'd ears." Both are love-lyrics, but the one reflects the temper of Spring, the other the temper of Autumn—the tears that "gather to the eyes In looking on the happy Autumn-fields, And thinking of the days that are no more." The first, it may also be said, reflects the temper of the sixteenth, and the second the temper of the nineteenth century (see also the introductory note to No. 1).

Metre.—Iambic. But the refrain (l. 2) is anapaestic, and in lines 4 and 14, with the rhyme in the middle of the line, the metre is quite lawless.

2. **hey nonino.** This and similar nonsensical refrains to accompany the music are very common in Elizabethan songs. Cp. Nos. 20 and 75.

4. **ring time.** Cp. No. 1. 2, "then maids dance in a ring."

11. Cp. the second stanza of No. 35; Herrick's "Gather ye rosebuds while ye may" (*G. T.*, CVIII.); and a song, "Love in thy youth, fair maid, be wise," given in *Lyrics from Elizabethan Song-books* and in *The Golden Pomp.* "Take the present time" is a favourite motto with the Latin poets—*Carpe diem.*

12. *Absence, hear thou this protestation*

JOHN DONNE was born in London, 1573; his mother is said to have been a descendant of Sir T. More. As a young man he travelled in Italy and Spain. He took orders in 1615, was made a royal chaplain by James I., and in 1621 became Dean of St. Paul's. He was the most famous preacher of his day, and died in 1631, with a reputation for saintliness. His poems, which would hardly have helped that reputation, were not published till after his death. They were nearly all composed in his youth His life was written by Izaak Walton.

This slight lyric, the only composition of Donne's included in *The Golden Treasury*, gives little idea of the really great though perversely directed genius of Donne. That must be judged by such poems as "Go and catch a falling star," *The Relique*, *The Blossome*, or *A Valediction forbidding mourning*. Yet into each of these poems enters an element best described by the Scotch word 'uncanny,' which unfits them for the companionship in which they would here find themselves. Their absence, therefore, is not to be regretted. In default of them, *Present in Absence* illustrates some of Donne's characteristics—his love of abstractions, his fantastical subtleties, and his audacities of rhythm.

5. **mettle**, temper. "Absolutely the same word as *metal*, though the difference in sense is now indicated by a difference in the spelling. The allusion is to the temper of the *metal* of a sword-blade" (Skeat).

6. **settle**, make constant.

10. **mortality.** See note on No. 6. 2.

13. *High-way, since you my chief Parnassus be*

Sir Philip Sidney, nephew on his mother's side of the famous Earl of Leicester, was born at Penshurst in 1554. He was educated at Shrewsbury School and Christ Church, Oxford, and then went abroad for three years (1572-1575), becoming at Frankfort the friend of Hubert Languet the reformer. In 1575 he appeared at Elizabeth's court, and in this year he made the acquaintance of Penelope Devereux, a girl of fourteen, daughter of the Earl of Essex. There was some talk of a marriage, but in 1581 Penelope was married instead to Lord Rich. In 1583 Sidney married Frances Walsingham, daughter of Elizabeth's Secretary of State. Sidney's *Arcadia* was written in 1580-1, and the *Astrophel and Stella* sonnets probably in 1581-2, though they were not printed until 1591. The *Apologie for Poetry* was also written about 1581. In 1584, on the outbreak of war with Spain, Sidney was appointed Governor of Flushing, and in 1586 he was mortally wounded at the battle of Zutphen. He has always been one of the favourite heroes of the English people, who have loved to imagine him as a knight out of the *Faerie Queene* of his great contemporary and friend, the last surviving representative of mediaeval chivalry.

"Sidney's poetry is singularly unequal; his short life, his frequent absorption in public employment, hindered doubtless the development of his genius. His great contemporary fame—second only, it appears, to Spenser's—has been hence obscured. At times he is heavy, and even prosaic; his simplicity is rude and bare; his verse unmelodious. These, however, are the

'defects of his merits.' In a certain depth and chivalry of feeling, in the rare and noble quality of disinterestedness (to put it in one word), he has no superior, hardly perhaps an equal, amongst our poets; and after or beside Shakespeare's sonnets, his *Astrophel and Stella*, in the editor's judgment, offers the most intense and powerful picture of the passion of love in the whole range of our poetry" (F.T.P.).

How far are the *Astrophel and Stella* sonnets autobiographical? The question has excited so much interest that it can hardly be ignored here, though it must be treated summarily: for fuller discussion the student may be referred to Courthope's *History of English Poetry*, Vol. II. ch. 8; Saintsbury's *History of Elizabethan Literature*; Seccombe and Allen's *Age of Shakespeare*, Vol. I. (1) The highest poetry is seldom true to literal fact. The poet may write out of his personal experience, but he does not tie himself down to it. (2) Some of the sonnets are closely imitated from Petrarch and Desportes. This fact may be held to prove that they were not the spontaneous outcome of passion, but a deliberate exercise of the poetical art. (3) All that we know of Sidney's character makes it improbable that he was the victim of a passion for the wife of another. It is undoubtedly true that in Stella he celebrated Penelope, and this after she was married to Lord Rich. The fact of her marriage must have made him realise that he had let the chance of winning her pass irrevocably, and his regret found relief in poetry. To this extent, but not beyond, we may admit the presence of autobiography. (4) Lastly, as in the parallel case of Shakespeare's sonnets, it should be remembered that there may be truth to nature without literal autobiography; and that it is truth to nature which makes the whole value of the sonnets as poetry.

5. **blesséd you . . . blesséd me.** Such verbal antitheses, whether by way of contrast or merely by way of emphasis, are a common characteristic of Elizabethan sonnets. Cp. for example, the whole of No. 34, by J. Sylvester; or Shakespeare in No. 18. 14, or No. 78. 13.

6. Cp. Sidney in No. 32. 1, "My true-love hath my heart and I have his"; and Shakespeare in No. 17. 4, "My soul, which in thy breast doth lie."

14. **Hundreds of years**: "'The very rapture of love,' says Mr. Ruskin; 'a lover like this does not believe his mistress can grow old or die'" (F.T.P.). Cp. the sentiment of No. 18. 1, "To me, fair friend, you never can be old."

With the delicate fancy of the road 'kissing' Stella's feet we may compare Virgil's description of the exquisite lightness

of Camilla's tread (*Aeneid*, VII. 808-811) and Tennyson's *Maud*: "For her feet have touch'd the meadows And left the daisies rosy."

In its last line this sonnet suggests another form of poetical composition, the epigram: it is the special characteristic of the epigram that it surprises the reader by an unexpected turn of thought at the end. Here the surprise is light and playful, as in the majority of epigrams; in a lyric of Blake (*G.T.*, CLXXXI.) we have an epigrammatic ending that completely changes the tone of the poem.

14. *Being your slave, what should I do but tend*

SHAKESPEARE'S Sonnets, LVII.

4. **require** (them).

5. **the world-without-end hour**, the hour that seems as if it would never end: the phrase occurs also in *Love's Labour's Lost*, v. ii. 799, "A time, methinks, too short to make a *world-without-end* bargain in."

10. **suppose**, conjecture.

13. **will**, intent: *i.e.* whatever you do he refuses to believe that you intend to do wrong.

15. *How like a winter hath my absence been*

SHAKESPEARE'S Sonnets, XCVII. Sonnets XCVIII. and XCIX. should be read with this.

5. **time removed**, time of my removal or separation. For 'removed' in the sense of 'separated,' cp. "And grew a twenty years *removed* thing While one would wink," *Twelfth Night*, v. i. 92. The epithet 'removed' properly belongs to the poet, but is transferred to the time of absence.

6. **autumn**. Though autumn is, in a sense, personified in these lines, a capital letter is unnecessary, not merely because 'autumn' is in apposition with 'summer's time,' but for a deeper reason. The personified autumn is not something separate from the phenomena of the season, as is the case with the personifications in eighteenth-century poetry: see the present editor's introductory note to *G.T.*, CLXXXVI., Collins' *Ode to Evening*. There is in this sonnet that complete fusion of the person with the phenomena which we do not get again in English poetry till we reach Keats' *Ode to Autumn*, *G.T.*, CCCIII.

big, pregnant: 'teeming' has the same sense: cp. 'the *childing* autumn' in *Midsummer Night's Dream*, II. i. 111.

7. **prime,** spring; or, more precisely, the climax of Nature's activity in the spring (Wyndham).

10. **hope of orphans,** hope of leaving posthumous offspring (Tyler).

12. **thou away,** 'thou being away,' or 'if thou art away.' The participle is sometimes implied in the case of a simple word, such as 'being.' Cp. *Henry VIII.*, v. i. 106:

> "And be well contented
> To make your house our tower. *You a brother* of us,
> It fits we thus proceed" (Abbott, *S.G.*, § 381).

13. **cheer** did not always imply what we mean by 'cheerfulness.' Originally meaning the face itself, it was used in Shakespeare's time for the expression of the face, good or bad. Cp. "All fancy-sick she is and pale of cheer," *Midsummer Night's Dream*, III. ii. 96. From expressions like "Be of good cheer," common both in Shakespeare and in A.V. of the Bible, 'cheer' itself acquired the meaning of 'good cheer.'

16. *When in disgrace with fortune and men's eyes*

SHAKESPEARE'S Sonnets, XXIX.

2. **beweep.** The prefix *be* is used seemingly to give a transitive signification to verbs that, without this prefix, mostly require prepositions: cp. "Behowls the moon," *Midsummer Night's Dream*, v. i. 379; "I have bewept a worthy husband's death," *Richard III.*, II. 49 (Abbott, *S.G.*, § 438).

3. **bootless,** profitless. From 'boot,' A.S. *bot*='profit.' Cp. the expression 'to boot'='for gain,' *i.e.* 'in addition,' and 'What boots it?'='Of what profit is it?'

6. **featured,** gifted with features. For the participial form cp. 'unfather'd,' No. 15. 10.

with friends possest, possessing friends. The passive form is curious at first sight, but Shakespeare uses 'to possess' actively='to put in possession.' Cp. "Possess us, possess us" (*Twelfth Night*, II. iii. 149)=Put us in possession, inform us; and "Deposing thee before thou wert *possest* [of the throne]" (*Richard II.*, II. i. 107-8) (Abbott, *S.G.*, § 295, 374).

10. **state,** condition. See note on No. 5. 10. Note that *state* is subject to *sings*.

12. **heaven's gate.** Cp. the song in *Cymbeline*, II. iii., "Hark, hark! the lark at heaven's gate sings." Shakespeare seems to have taken this very beautiful expression from Lyly's song, quoted in the note to No. 1. 4. Milton, in his turn, borrowed from Shakespeare: "Ye birds, That singing up to heaven-gate ascend," *Paradise Lost*, v. 198.

17. *O never say that I was false of heart*

SHAKESPEARE'S Sonnets, CIX.

2. **qualify**, abate, weaken. Cp. *Two Gentlemen of Verona*, II. vii. 22, "But *qualify* the fire's extreme rage."

4. Cp. No. 32, "My true-love hath my heart and I have his."

5. **ranged**, roved.

7. **just**, 'exact,' a common sense of the Lat. *iustus*. Cp. "a *just* seven-night," *Much Ado*, II. i. 375 (Abbott, *S.G.*, § 14).

exchanged, changed.

10. **blood**, temperament. Cp. *Much Ado*, II. iii., "O, my lord, wisdom and *blood* combating in so tender a body, we have ten proofs to one that blood hath the victory."

12. **To leave**=as to leave. *As* is often omitted by Shakespeare after *so* (Abbott, *S.G.* § 281). The omission appears to be specially frequent at the beginning of a line.

14. **rose.** The rose is a favourite image in Shakespeare's Sonnets. Cp. the opening of Sonnet 1:

> "From fairest creatures we desire increase,
> That thereby beauty's *rose* might never die."

With the thought of the concluding couplet cp. the ending of one of Spenser's *Amoretti*:

> "All this world's glory seemeth vain to me,
> And all their shows but shadows, saving she."

18. *To me, fair Friend, you never can be old*

SHAKESPEARE'S Sonnets, CIV.

1. For the thought cp. No. 13. 14, "Hundreds of years," and *Antony and Cleopatra*, II. ii. 240, "Age cannot wither her nor custom stale Her infinite variety."

4. **shook.** Shakespeare uses both *shook* and *shaked* for *shaken*. Cp. 'the wind-shaked surge,' *Othello*, II. i. 13. So *took* for *taken*, *strove* for *striven* (Abbott, *S.G.*, § 343).

6. **In process**, in the march or advance, Lat. *processus*.

7. One of the most marvellous lines in English poetry. It does more than *suggest*—it seems to bring with it the throbbing heat and intoxicating perfumes of summer in the hour of her consummated triumph. By what verbal magic this is achieved —the words are simplicity itself—is the unsolved and insoluble mystery of poetry. We may observe, however, that the power

of the line partly depends upon the rhythm : the last five words are monosyllables, and three of the five accents in the line fall on the last three :

Three A'pril pérfumes in three hót Jun'es bur'ned

(See Appendix A on metre for an explanation of this.) Hence the latter part of the line must be read very slowly, and we have time, as it were, to realize the action of the long summer suns steadily, relentlessly burning the perfumes of the spring. Again, the musical quality of the line depends partly on the collocation of vowels—the changes are rung on all the five vowels—partly on the *r* sound that goes rippling through it.

Perhaps the lines in English poetry which, next to these, most wonderfully reproduce the glory of summer are a passage in Matthew Arnold's *Thyrsis*, beginning "Soon will the high midsummer pomps come on."

8. **which.** The antecedent is 'you.' According to Abbott, *S.G.*, § 266, *which* is less definite than *who*. *Who* indicates an individual (*qui*) ; *which* a kind of person (*qualis*).

10. **his**, its. "*Its* was not used originally in the A.V. of the Bible, and is said to have been rarely used in Shakespeare's time" (Abbott, *S.G.*, § 228).

and no pace perceived, and that too without any pace being perceived. Cp. examples in Abbott, *S.G.*, § 95.

13-14. **thou, you.** The change from *thou* to *you* would seem less awkward in Shakespeare's time than it does to us. We may explain it here, partly by euphony—the desire to avoid an unmelodious 'thou wast'—partly by Abbott's rule that "*thou* is often used in statements and requests, while *you* is used in conditional and other sentences where there is no direct appeal to the person addressed" (*S.G.*, § 234).

19. *Like to the clear in highest sphere*

Thomas Lodge, son of Sir T. Lodge, at one time Lord Mayor of London, was born about 1558, and educated at Merchant Taylors' School and Trinity College, Oxford. In 1588 he published a mythological poem, *Glaucus and Scilla*, in imitation of Ovid. In 1590 appeared *Rosalynde, Euphues' Golden Legacy*, a pastoral romance in the manner of Lyly's *Euphues*. Three years afterwards he published a series of sonnets addressed to *Phillis*. In later life he seems to have abandoned literature for medicine. He died in 1625.

The two 'Rosalynde' songs in the *Golden Treasury* (Nos. 19 and 71) come from *Euphues' Golden Legacy*, which has a further title to fame as having suggested the plot of Shakespeare's *As You Like It*, and given her name to the heroine of that play.

Lodge himself probably took the name from Spenser's *Shepherd's Calendar*. In the richness of his language and imagery, and in his masterly handling of lyric rhythms, Lodge is one of the most distinguished Elizabethans. Four other songs of his, all of them charming, will be found in Mr. Quiller-Couch's *Golden Pomp*.

"Readers who have visited Italy will be reminded of more than one picture by this gorgeous Vision of Beauty, equally sublime and pure in its Paradisaical naturalness. Lodge wrote it on a voyage to 'the Islands of Terceras and the Canaries'; and he seems to have caught, in those southern seas, no small portion of the qualities which marked the almost contemporary Art of Venice,—the glory and the glow of Veronese, Titian, or Tintoret" (F.T.P.).

The *Blessed Damozel* of the painter-poet D. G. Rossetti may be compared with this poem.

Metre.—The stanzas may be regarded metrically as consisting of 8 octosyllabic iambic lines, rhyming alternately. The fifth and tenth lines of each stanza are of the nature of a musical accompaniment or 'burden.' (See note on No. 3. 6.)

1. **clear**, brightness, clearness. This substantival use is common in the Elizabethans. Cp. Chapman, *Iliad*, I. 458, "Twilight hid the *clear*."

highest sphere, "the crystalline or outermost heaven of the old cosmography" (F.T.P.).

2. **glory.** Another reading is *beauty*.

4. **twines.** Cp. Milton, *Nativity Ode* (*G.T.*, LXXXV. 226), "Nor Typhon huge ending in snaky *twine*"; *Comus*, l. 105, "Braid your locks with rosy *twine*."

5. **Rosaline.** Lodge's spelling of *Rosalynde* has been altered here by Mr. F. T. Palgrave for the sake of the rhyme.

7. **Resembling.** Another reading is *Refining*, in the sense of 'surpassing in refinement of beauty.'

8. **whenas** = when, as 'whereas' in Shakespeare is found in the sense of 'where.' Abbott (*S.G.*, § 116) suggests that the superfluous 'as' was added from a desire to give a relative meaning to words interrogative by nature.

12. **Aurora**, the Dawn. Cp. No. 4. 4, "Memnon's mother."

13. **shroud**, covering. The word means (1) that which is cut up—cp. 'shred,' with which it seems to be connected; (2) as here, a garment, covering: cp. No. 62. 5, "My *shroud* of white stuck all with yew"; (3) shelter, protection: cp. Milton, *Nativity Ode*, *G.T.*, LXXXV. 218, "Nought but profoundest Hell can be his *shroud*." The *silver crimson shroud* here seems to be a crimson cloud with a silver lining, glorified by the noonday sun (*Phoebus*).

18. The rhyme recalls another Elizabethan song, given in earlier editions of the *Golden Treasury*, the *Diaphenia* of H. Constable:

> "Diaphenia like the spreading *roses*
> That in thy sweets all sweets *encloses.*"

Cp. also *Menaphon's Eclogue*, by Greene, which contains many parallels to this poem, *e.g.*: "Her cheeks like ripened *lilies* steeped in wine, . . . Or gorgeous clouds upon the sun's decline." "Her lips are *roses* over-washed with dew," "Her neck like to an ivory shining *tower.*" Greene's *Menaphon* was published in 1589, Lodge's *Rosalynde* in 1590.

'Roses' and 'lilies,' in connection with the beauty of lip or cheek, are a favourite image with the Elizabethans. Cp. Spenser's lines on Belphoebe (*Faerie Queene*, II. iii.):

> "In her cheeks the vermeille red did show
> Like *roses* in a bed of *lilies* shed."

See also the lovely song, *Cherry-Ripe* (*G. T.*, CXVII.), now generally ascribed to Campion, "There is a garden in her face Where *roses* and white *lilies* blow."

21. **tower.** The image is suggested by *The Song of Solomon*, IV. 4, "Thy neck is like the tower of David builded for an armoury," and VII. 4, "Thy neck is as a tower of ivory." From the same song, v. 13, comes the comparison of the lips of the beloved to lilies.

31. **orient**, bright, like the rising sun. *Orient* is a favourite epithet of *pearl* in the Elizabethan poets in this sense; it may have further carried the connotation of 'Eastern.' See note on No. 4. 4.

39. Cp. another poem by Lodge, "Love guides the roses of thy lips":

> "Love in thine eyes doth build his bower,
> And sleeps within their pretty shine,
> And if I look the boy will lower,
> And from their orbs shoot shafts divine."

Shakespeare may have imitated Lodge in Sonnet CLIII., which tells how Cupid "new-fired" his brand "at my mistress' eye."

43. **for a fair there's fairer none.** "If you desire a Beauty, there is none more beautiful than Rosaline" (F.T.P.). *Fair* is also used substantivally in No. 23. 7, "Every fair from fair sometime declines," where it = "Every fair thing," and in l. 10 of the same sonnet—"that fair thou owest"—where it means 'beauty' in the abstract.

20. *Beauty sat bathing by a spring*

THIS poem appeared in *England's Helicon*, 1600 (see introductory note to No. 7) above the signature *Shepherd Tonie*. The authorship is uncertain, but 'Shepherd Tonie' has been plausibly identified with ANTHONY MUNDAY (1553-1633), a very prolific and versatile writer of plays, pageants, pamphlets, and translations. The book which is supposed to have contained his best lyrical work, the *Sweet Sobbes and Amorous Complaintes of Sheppards and Nymphs in a Fancye* (1583) has not survived. *To Colin Clout*—such is the poem's full title—may have been taken from that volume by the editor of *England's Helicon*.

The same theme of "Beauty bathing" suggested to another Elizabethan poet, Lord Brooke, the famous lines:

> "Was it for this that I might Myra see
> Washing the water with her beauties white?"

9. Hey nonny. Cp. No. 11. 2, and see note on that line.

12. fond, foolish: the earlier use of the word, common in Shakespeare and Milton. Gray uses it in this sense (*G.T.*, CLXXVII. 46). "The *fond* complaint," and also in the later sense of 'affectionate' (*G.T.*, CLXXXVII. 89), "On some *fond* breast the parting soul relies."

17. while, substantive, 'time'; the original use of the word.

21. *Sweet Love, if thou wilt gain a monarch's glory*

A PICTURE that in its exquisite grace and finished perfection recalls the best epigrams of the Greek Anthology. The author is unknown; it is found in John Wilbye's *Madrigals*, 1598.

5. will (pierce) **through.**

8. thou art woe-begone thee seems to be a confusion between two constructions, (1) the earlier 'thee is woe-begone,' *i.e.* 'to thee has woe closed round,' from the obsolete verb 'bego'= 'encompass,' and (2) the later 'thou art woe-begone,' which was already beginning to be used in Chaucer's time. Cp. "My heart doth whisper I am woe-begone me," in a sonnet by T. Watson, the Elizabethan poet.

22. *Weep you no more, sad fountains*

"ANOTHER gracious lyric from an Elizabethan Song-book" (F.T.P.). Mr. F. T. Palgrave took it from W. J. Linton's *Rare Poems*, 1883, but it had been first reprinted by Mr. Arber in his *English Garner*, Vol. IV., 1882. Mr. Arber found it in John Dowland's *Third and Last Book of Songs or Airs*, 1603,

from which book he also gives what seems to be another version of the same poem, beginning "Flow not so fast, ye fountains! What needeth all this haste?"

Metre.—Observe the musical effect of the repetitions at the end of each stanza, and compare the similar effect in three of the songs in Tennyson's *Princess*, "Sweet and low," "The splendour falls on castle walls," and "Ask me no more."

1. **fountains** (of tears), the Greek πηγαὶ δακρύων.

2. **What**=for what, why. Cp. "*What need we* any spur but our own cause?" Shakespeare, *Julius Caesar*, II. i. 123 (Abbott, *S.G.*, § 253).

7. **That.** The antecedent is 'my Sun.'

23. *Shall I compare thee to a summer's day?*

SHAKESPEARE'S Sonnets, XVIII. Spenser had compared his love's smile to a summer's day, in a sonnet given in Mr. Quiller-Couch's *Golden Pomp*, CXXVIII.:

"Likest it seemeth to my simple wit
Unto the fair sunshine in *summer's day*,
That, when a dreadful storm away is flit,
Through the broad world doth spread his goodly ray."

4. **lease.** Cp. No. 78. 5, "Why so large cost, having so short a *lease*, Dost thou upon thy fading mansion spend?" See also note on No. 6. 3, for Shakespeare's employment of legal terms. The same metaphor is found in a sonnet of Daniel:

"In Beauty's lease expired appears
The date of Age, the calends of our death."

5. **eye of heaven.** Cp. "the searching eye of heaven" (=the sun), *Richard II.*, III. ii. 37; "Hide me from day's garish eye," *Il Penseroso* (*G.T.*, CXLV. 141).

8. **untrimm'd**, deprived of its adornment. Cp. *King John*, III. i. 209, "In likeness of a new *untrimmed* bride," which Herford explains as 'disarrayed,' *i.e.* either 'divested of her wedding-robe' or 'with her hair hanging loose.' *Trim* in Shakespeare means 'dress,' 'adornment,' as also in Gray, *G.T.*, CLIX. 73 and CLXXXII. 29.

10. **fair**, beauty. Cp. the substantival use of τὸ καλόν in the same sense.

owest, ownest. Cp. *Tempest*, I. ii. 407, "This is no mortal business, nor no sound that the earth *owes*." The older form of 'to own' was 'to owen'; the *n* was often dropped in Shakespeare's time, but has since been restored. Abbott, *S.G.*, § 290.

12. **eternal lines.** With this confident prediction of poetic immortality cp. Horace, *Odes*, III. XXX.; Ovid, *Tristia*, III. vii.

51-52. It has been made by lesser poets, as by Shakespeare's contemporary, Daniel, in the sonnet quoted in the next note. For a similar boast, cp. Shakespeare's Sonnets, CVII., "Not mine own fears nor the prophetic soul."

24. *When in the chronicle of wasted time*

SHAKESPEARE'S Sonnets, CVI. A sonnet by Daniel is worth quoting in full for its likeness to this and the preceding one:

Let others sing of Knights and Paladines
In aged accents and untimely words,
Paint shadows in imaginary lines,
Which well the reach of their high wit records:
But I must sing of thee, and those fair eyes
Authentic shall my verse in time to come,
When yet th' unborn shall say, Lo, where she lies!
Whose beauty made him speak, that else was dumb!
These are the arcs, the trophies I erect,
That fortify thy name against old age;
And these thy sacred virtues must protect
Against the Dark, and Time's consuming rage.
Though th' error of my youth in them appear,
Suffice, they show I lived, and loved thee dear.

It is tempting to find both in Shakespeare and Daniel an allusion to Spenser's *Faerie Queene*, the first three books of which were published in 1590, and the next three in 1596. Shakespeare's reference, if we are right in so describing it, is the more gracious.

1. **wasted**, bygone. Cp. "March is *wasted* fourteen days," *Julius Cæsar*, II. i.; "Till now some nine moons *wasted*," *Othello*, I. iii.

2. **wights**, persons: very common in old English.

5. **blazon**, description. From O.F. *blason*, properly a shield; then (2) a shield in heraldry, armorial bearings; then (3) a description or record, especially a record of excellencies. The verb *to blaze* (old infinitive = *blasen*) = 'to blow (a musical instrument),' so 'to proclaim as with a trumpet,' probably had some influence in giving the subst. its third meaning. Cp. *Much Ado*, II. i. 264, "I think your *blazon* to be true."

8. **master**, are master of.

11. **for**, since. **divining**, prophetic.

13. **which** in Shakespeare is less definite than *who*. "*Who* indicates an individual, *which* a kind of person; *who* is *qui*, *which* is *qualis*. . . . When the antecedent is personal and plural, *which* is generally preferred to *who*" (Abbott, *S.G.*, § 266).

25. *Turn back, you wanton flyer*

"From one of the three song-books of T. Campion, who appears to have been author of the words which he set to music. His merit as a lyrical poet (recognized in his own time, but since then forgotten) has been again brought to light by Mr. Bullen's taste and research (F.T.P.). It should be added that though the modern revival of interest in Campion is mainly due to Mr. Bullen, his poems were first reprinted by Prof. Arber in *An English Garner*, 1882.

Thomas Campion (died 1620), was a doctor of medicine, a scholar and a musician, as well as a poet. In 1602 he published a treatise in which he attacked the "vain titillation of riming." In spite of his theory, his rhymed lyrics are amongst the finest of a period rich in this class of verse. His poems are chiefly contained in the song-books which he published—*A Booke of Ayres* (1601), words by T. Campion, music by Campion and Rosseter; *Two Bookes of Ayres* and *The Third and Fourth Booke of Ayres*, published between 1613 and 1619. This book of the *Golden Treasury* contains eight specimens of Campion's work, and either two or three more are given in *Book II.* (ci., cxliii.; cxvii., "There is a garden in her face," is probably also by him). Even this large selection by no means exhausts all Campion's lyrics that are undoubtedly of the first rank. Many good judges would probably place the poems beginning, "Kind are her answers," "Now winter nights enlarge," "Never weather-beaten sail," "Follow your saint, follow with accents sweet!" above nearly all the verses here given. All of them are singularly rich in musical charm, the choice product of an age when Music and Poetry were united as they never have been in England since.

Metre.—This becomes quite regular if we follow Mr. Quiller-Couch's admirable conjecture that the two concluding lines should be divided thus:

"Then what we sow
With our lips let us reap, love's gains dividing."

In this way we get two corresponding stanzas:

Lines 1, 2, 4, 5, 7, 8 contain 3 iambic feet with a trochaic ending;

Lines 3, 6 contain 2 iambic feet with a trochaic ending;

Line 10 contains 2 iambic feet, and is unrhymed;

Lines 9 and 11 contain 4 feet with a trochaic ending: in line 11 an anapaest is substituted for an iambus in the first two feet (With our lips | let us reap).

Title. **Basia**, a Greek word for 'kisses.'

10. **Hearts**, governed by 'entertaining.'

11. **still**, always, continually.

12. **harvest.** The same metaphor occurs in Campion's "Come, you pretty false-eyed wanton":

> "Such a harvest never was
> So rich and full of pleasure,
> But 'tis spent as soon as reaped,
> So trustless is love's treasure."

16. **which**, *i.e.* of which.

19. **swerving** is Mr. A. H. Bullen's conjecture, for the rhyme's sake, for *changing*, the word in the 1601 edition. The use of *swerving* is perhaps confirmed by Shakespeare's use of it in No. 42. 8, "And so my patent back again is *swerving*."

26. *Never love unless you can*

From Campion's *Third Book of Airs* (about 1617).

Metre.—We may scan the first four lines of each stanza either as four iambic feet with the first foot reduced to one long syllable, or as three trochees with a concluding long syllable. The general effect is trochaic, so that the second seems a better description. In lines 5 and 6 there is a change to an iambic movement.

5. **discontent.** For the participial force, cp. "determinate" in No. 42. 4, "My bonds in thee are all *determinate*." The later form 'discontented' implies a verb 'to discontent,' formed from the participial adjective 'discontent'; and this verb is used by Campion in No. 79. 8, "Whom hopes cannot delude, Nor sorrow discontent."

6. **straight**, straightway.

14. **themselves retire**, retire themselves. *Retire* is properly an active verb, 'to withdraw' (Fr. *retirer*); the intransitive use arises from the omission of the reflexive pronoun.

15. **hawk**, to hunt game with a hawk; the favourite old English sport of falconry.

27. *On a day, alack the day!*

Dumain's song to the "most divine Kate" in *Love's Labour's Lost* (iv. iii.), one of Shakespeare's earliest plays; it also appears in *The Passionate Pilgrim*. The metre may have been suggested to Shakespeare by Barnefield's song (No. 45), "As it fell upon a day," or by a song of Nicholas Breton (*Golden Pomp*, xxxix.):

> "In the merry month of May,
> In a morn by break of day,

Forth I walk'd by the wood-side
Whenas May was in his pride:
There I spyed all alone
Phyllida and Corydon."

Metre.—This trochaic metre of four accents—*i.e.* three trochees and a concluding long syllable—is the one that Touchstone ridicules in *As You Like It*, calling it "the very false gallop of verses," and offering to rhyme Rosalind thus, "eight years together, dinners and suppers and sleeping hours excepted." In a short poem, such as this or No. 45, the effect of the light rippling melody is charming. In a long poem it would grow monotonous: hence the need for the variations introduced by Milton in *L'Allegro* (*G. T.*, CXLIV.) or Keats in his *Ode on the Poets* (*G. T.*, CCIX.).

Observe the scansion of l. 17: "Thóu for | whóm | Jóve would | swéar." "Monosyllables containing diphthongs and long vowels, since they naturally allow the voice to rest upon them, are often so emphasised as to dispense with an unaccented syllable" (Abbott, *S. G.*, § 484).

1. **alack** the day, "Shame or reproach to the day!" Cp. "Woe worth the day." The interjection *alack* is derived from the subst. *lack* in the sense of 'failure,' 'disgrace' (Skeat).

3. **Spied**, espied: without the idea of secrecy that now attaches to the word. **passing**, surpassing, exceeding.

4. **wanton air.** Cp. Herrick's *Dianeme* (*G. T.*, CXIII.):

"Be you no proud of that rich hair
Which wantons with the lovesick air."

5. **velvet leaves.** Cp. "the summer's *velvet* buds," *Henry V.*, I. ii. 194. When Gray borrowed the epithet (*G. T.* CLXXVII. 27), "O'er Idalia's *velvet* green The rosy-crownéd loves are seen," Dr. Johnson objected to it on the ground that "An epithet or metaphor drawn from Nature ennobles Art; an epithet or metaphor drawn from Art degrades Nature."

6. **'gan**, did. *'Gan* would be more correctly printed without the apostrophe, for it is not a shortened form of 'began,' but the past tense of the O.E. verb *ginnan*, to begin, used as an auxiliary. Another form used by the Elizabethans is *can*, which in this sense has no connection with the verb *can* = 'to be able,' originally 'to know.' *Gan* or *can* is frequent in Spenser and in the ballad-writers.

7. **That**, *i.e.* so that.

9. Cp. Herrick, *To the Western Wind* (*Golden Pomp*, XXXVIII.):

"Sweet western wind, whose luck it is,
Made rival with the air,

To give Perenna's lips a kiss,
And fan her wanton hair";

and again, *To Electra* (*Golden Pomp*, XCV.):

"No, no, the utmost share
Of my desire shall be
Only to kiss the air
That lately kissèd thee."

quoth, said, is properly the past tense of a verb now only found in the compound *be-queath*; it always precedes its pronoun.

12. **thorn.** For the metaphor cp. *Midsummer Night's Dream*, I. i. 77:

"But earthlier happy is the rose distill'd,
Than that which, withering on the virgin thorn,
Grows, lives and dies in single blessedness."

18. **Ethiope**, negress. Cp. *Two Gentlemen of Verona*, II. vi. 26:

"And Silvia—witness Heaven, that made her fair!—
Shows Julia but a swarthy Ethiope."

19. **deny himself for Jove**, seems to combine the notions of (1) deny that he is Jove, (2) renounce the privilege of being Jove.

28. *Forget not yet the tried intent*

SIR THOMAS WYAT is the earliest poet whose work appears in the *Golden Treasury*. He shares with his younger friend, the Earl of Surrey, the honour of founding English lyric poetry. He was born in 1503, entered St. John's College, Cambridge, at the early age of twelve, and took his bachelor's degree in 1518. In 1525 he was in attendance at Henry VIII.'s court, where "he soon became a conspicuous figure, famous for his wit, his learning, his poetical talents, his linguistic attainments, his skill in athletic exercises, his fascinating manners and his handsome person." In 1537 he was sent as ambassador to the court of Spain, and afterwards on another embassy. These were difficult times for courtiers, and Wyat, though generally a favourite with the king, was twice imprisoned in the Tower. He died at Sherborne in 1542, whilst on a journey. His poems were first printed in *Tottel's Miscellany*, 1557.

Though much of his poetry was closely modelled on the Italians of the fourteenth century, and though he and Surrey have been called "inaugurators of the era of Italian influence," Wyat exhibits in such lyrics as this and No. 44, originality, concentrated strength and fire of passion.

Metre.—The metrical charm of this, and of No. 44 by the same writer, is largely produced by the opening words being repeated as a refrain. The effect in both cases is to give a certain pleading persistence to the lover's appeal. The use of such refrains was

doubtless suggested to Sir T. Wyat by the old French forms of verse, such as the rondel and the rondeau, though his stanzas do not conform exactly to any of the French types. Compare in this respect Sir P. Sidney's ditty, No. 32.

1-2. We may paraphrase: Forget not the proved constancy of such a devotion as I have purposed.

3. **travail**, wearisome labour. 'Travel' is the same word, though the difference of spelling has come to mark a difference of meaning.

6. **whan**, when. Cp. *than* for *then*, Milton's *Nativity Ode* (*G. T.*, LXXXV. 88).

7. **suit.** Cp. Spenser *Faerie Queene*, VI. X.:

> "So well he wood her and so well he wrought her
> With humble service, and with daily *suit*,
> That at the last unto his will he brought her."

9. **assays**, efforts. The word 'assay' has been superseded by the later form 'essay' except in the special sense of the 'assay of metals.' Coleridge uses it as an archaism in *Christabel*, "Deep from within she seems half-way To lift some weight with sick *assay*."

17. **thine own approved**, one proved to be thine own. See note on No. 46. 11.

18. **The which**, *i.e.* which (approved lover). "The question may arise why *the* is attached to *which* and not to *who*. The answer is that *who* is considered definite already, and stands for a noun, while *which* is considered as an indefinite adjective; just as in French we have *lequel* but not *lequi*" (Abbott, *S.G.*, § 270).

29. *O if thou knew'st how thou thyself dost harm*

William Alexander (1580?—1640) published in 1604 a volume of sonnets and songs, *Aurora, containing the first fancies of the author's youth*, supposed to have been written whilst he travelled as tutor to the Earl of Argyle. Whether 'Aurora' was a real lady is not known: it would be quite in accordance with the literary practice of the period that she should be imaginary. Alexander helped King James with his metrical translation of the Psalms. In 1621 this King granted Nova Scotia to him by charter, "with almost absolute authority in a country larger than all the king's dominions elsewhere." In the same year he was knighted, and in 1633 he was created Earl of Stirling (or Sterline). "Alexander filled a large and conspicuous space in his generation as scholar, courtier, statesman, coloniser, and poet; he touched national events at many points, and won the not easily won friendship and lofty praise of such men as Drayton

and Aytoun, Habington and Drummond, and Edward Alleyn; and his entire *Workes* were long afterwards read by Milton. He stands above any contemporary Scot, alike in many-sidedness and strenuousness of character" (*D.N.B.*).

2. **prejudge thy bliss,** form a premature decision without proper examination—a prejudice—to the detriment of thy bliss.

7. **in,** into. With lines 7 and 8 cp. No. 17. 3-4, "As easy might I from myself depart As from my soul, which in thy breast doth lie," and the whole of No. 32, "My true-love hath my heart and I have his."

10. **if that** is common in Shakespeare and the Elizabethans where in modern English we say simply *if*. But *if that* appears itself to be a shortened form of expression: Abbott, *S.G.*, § 287 quotes from Chaucer, *Pardoner's Tale*, 375, the fuller form, "*If so were that* I might."

30. *I saw my Lady weep*

This noble song is from John Dowland's *Second Book of Songs or Airs*, 1600. Its authorship is unknown. It is as fine in poetical and musical quality as Campion's best work, and in its reserved strength and lofty passion recalls the style of Shakespeare's sonnets or Drayton's "Since there's no help" (No. 49).

Metre.—Stanzas of six iambic lines with the rhymes arranged *a b a b c c*; the first and fourth lines contain three feet, the others contain five.

3. **keep,** keep themselves, dwell. "Frequent in literary use from about 1580 to 1650; now only colloquial, especially at Cambridge University and in the United States" (*N.E.D.*).

6. **parts,** qualities; the Latin *partes*.

11. **so sweet a sadness.** Cp. Gray's *Hymn to Adversity* (*G.T.*, CCI. 32), "And Pity dropping soft the sadly-pleasing tear."

18. **breeds.** Cp. No. 33. 10, "No looks proceed From those fair eyes but to me wonder *breed*."

31. *Let me not to the marriage of true minds*

This, the 116th, is, on the intellectual side, the climax of the whole splendid series of Shakespeare's sonnets. It proves that genius can express even abstract philosophical truth in terms of perfect poetry; whilst the intensity of conviction breathed throughout, and especially in the concluding couplet, convicts those critics of error who find nothing in the sonnets but an exercise in the fashionable accomplishment of the age. (See Appendix C.).

1. **marriage.** The expression is metaphorical: the perfect loyalty of devoted friendship is signified as well as the union of man and wife. Cp. Tennyson, *In Memoriam*, XCVII. Observe the subtly interwoven alliterations of this first stanza: *r* and *t* run throughout the quatrain, *r* occurring 9 times and *t* 14 times. In the first two lines *m* occurs 6 times and *d* 3 times. In lines 2 and 3 *l* occurs 4 times, and the first line opens with *l*. The *d* sound is taken up again in the emphatic 'finds' and 'bends' of lines 3 and 4; the *m* sound in the emphatic 'remover' and 'remove' of line 4.

2. **impediments.** With allusion to the Prayer Book formula, "If any of you know cause or just *impediment* why these two persons should not be joined together in holy matrimony, ye are to declare it."

4. **remover,** one who departs. **remove** (oneself), depart. Cp. *Macbeth*, v. iii., "Till Birnam wood *remove* to Dunsinane."

5. **mark,** sea-mark. Wyndham compares *Coriolanus*, v. iii. 74, "Like a great sea-mark, standing every flaw And saving those that eye thee."

7. Cp. Spenser's sonnet to "My Helice, the lodestar of my life," beginning:

> "Like as a ship, that through the Ocean wide
> By conduct of some star doth make her way."

8. **[the star] whose worth's unknown,** etc.: "Apparently, Whose stellar influence is uncalculated, although his angular altitude from the plane of the astrolabe or artificial horizon used by astrologers has been determined" (F.T.P.). "A mystical assertion that, as the unknown worth and occult influence of a star is in excess of the practical service it affords to mariners, so has Love an eternal value immeasurably superior to the accidents of time. . . . Cp. Drayton, *Idea* (1619), Sonnet 43, which first appears in that edition:

> 'So doth the ploughman gaze the wandering star,
> And only rest contented with the light;
> That never learned what constellations are,
> Beyond the bent of his unknowing sight'"
> (Wyndham).

9. **Love's not Time's fool,** *i.e.* is not at the mercy of time, but the image is characteristically Shakespearean. It is adopted twice by Tennyson in *In Memoriam*: "Thou shalt not be the fool of loss" (IV. 16), "The fools of habit" (X. 12). Cp. "Death's fool," *Measure for Measure*, III. i. 11; "fools of nature," *Hamlet*, I. iv.; "the fools of time," Sonnet CXXIV. Sonnets CXXIII. and CXXIV. are both on this theme of the superiority of Love to Time.

12. **bears it out.** "*It* is sometimes used indefinitely, as the object of a verb, without referring to anything previously mentioned, and seems to indicate a pre-existing object in the mind of the person spoken of" (Abbott, *S.G.*, § 226). This is the use retained colloquially in such expressions as "to fight *it* out."

edge of doom. Shakespeare's theme is Love enduring till Death; Tennyson's in *In Memoriam* is Love enduring after Death:

> "Which masters Time indeed, and is
> Eternal, separate from fears:
> The all-assuming months and years
> Can take no part away from this." (LXXXV.).

13. **upon.** Abbott, *S.G.*, § 191.

14. **nor no.** Such double negatives with an intensifying force are common in Shakespeare. Cp. "Vex not yourself, *nor* strive *not* with your breath," *Richard II.*, II. i. 3.

32. *My true-love hath my heart, and I have his*

"THIS lovely song appears, as here given, in Puttenham's *Arte of English Poesie*, 1589. A longer and inferior form was published in the *Arcadia* of 1590; but Puttenham's prefatory words clearly assign his version to Sidney's own authorship" (F.T.P.).

Metre.—The metre appears to be a free imitation of the old French rondel, which also, in its early form, consisted of two stanzas of five lines each, with the first line repeated as a refrain in the 5th and 10th. Sir P. Sidney, however, departs from the rule of the rondel that forbids the introduction of fresh rhymes in the second stanza.

1. The conceit of an exchange of hearts is a favourite with Elizabethan poets. Cp. Nos. 17 and 29 in this book; Donne, *The Message* (*Golden Pomp*, CCIX.); Herrick, *To Œnone* (*Golden Pomp*, CCVII.):

> "What conscience, say, is it in thee
> When I a heart had one,
> To take away that heart from me,
> And to retain thy own?"

true-love. For the compound cp. No. 35. 2, "O stay and hear! your *true-love's* coming," and Ophelia's song (*Hamlet*, IV. v.):

> "How should I your *true-love* know From another one?"

It is said to be a corruption of *troth-love*.

33. *Though others may her brow adore*

From a song beginning, "Let not Chloris think, because She hath envassel'd me," in J. Danyel's *Songs for the Lute, Viol, and Voice*, 1606. The author is unknown. The song may be read in Mr. A. H. Bullen's *Lyrics from Elizabethan Song-Books*, but the rest falls considerably below the portion extracted by Mr. F. T. Palgrave.

Metre.—The song as a whole is irregular in its metre, but the extract here given falls into two regular stanzas of five iambic lines, the first two lines rhyming together, and the last three lines rhyming together. The stanza opens with a line of four feet, but the second, third and fifth lines are expanded to five feet and the fourth shortened to two feet. The effect of this simple variation is wonderfully musical.

7. **margin.** A beautiful metaphor from the annotations in the margin of a mediaeval manuscript. Cp. the whole of Drummond's fine sonnet, No. 80, especially the concluding lines:

> "Or if by chance we stay our minds on aught,
> It is some picture on the margin wrought."

10. **breed.** Cp. No. 30. 18, "Which only *breeds* your beauty's overthrow."

34. *Were I as base as is the lowly plain*

Joshua Sylvester (1563-1618) was chiefly famous in his own day as the translator into English verse of the lengthy scriptural epics of Du Bartas, a Huguenot writer. Milton read him in boyhood, and so did Dryden; but the latter afterwards stigmatised his epics as 'abominable fustian.' This charming sonnet, the only composition of Sylvester's which is now read, appeared in Davidson's *Poetical Rhapsody*, 1602.

3. **swain** originally meant 'serving-man,' then 'countryman, peasant.' The influence of the conventional pastoral is shown in the use of the word by Elizabethan poets in the sense of 'lover.' Cp. *Two Gentlemen of Verona*, v. iv. 12, "Thou gentle nymph, cherish thy forlorn *swain*." In the 18th century, the word was again much used by the poets in the sense of 'peasant.'

7. **main.** See note on No. 5. 7, "the watery *main*."

8. **whereso'er,** to be scanned here as a dissyllable.

9-12. Cp. the lovely epigram attributed to Plato:

> ἀστέρας εἰσαθρεῖς, ἀστὴρ ἐμός. αἴθε γενοίμαν
> οὐρανος, ὡς πολλοῖς ὄμμασιν εἰς σε βλέπω.

("On the stars thou gazest, my Star; would I were heaven, that I might look on thee with many eyes."—Mackail.)

35. *O Mistress mine, where are you roaming?*

Sung by the Clown in *Twelfth Night* to Sir Toby Belch and Sir Andrew Aguecheek (II. iii. 40). Critics have doubted whether the song is by Shakespeare on the ground that it appeared in Morley's *Consort Lessons*, 1599. *Twelfth Night* was probably written somewhat later than thi : its first performance seems to have been at the Middle Temple, Feb. 2, 1602.

Metre.—The general movement is trochaic. Each line has four accents, but in the third and sixth lines the final trochee is shortened to a single accented syllable. The first two lines, of the first stanza only, have an extra unaccented syllable at the beginning.

The exquisite richness of sound in the two splendid opening lines is due partly to the alliteration, largely concealed, of *r* and *m* (seven r's and four m's), partly to the fact that each line rings the changes on all the five vowels. Such triumphs of sound are more characteristic of Shakespeare than of any other Elizabethan, and point to his handiwork here.

2. **true-love.** See note on No. 32. 1.

4. **sweeting** is used for a kind of apple in *Romeo and Juliet*, II. iv. 83, "Thy wit is a very bitter *sweeting*; it is a most sharp sauce." Its use as a term of endearment may be derived from this, but more probably comes direct from the adjective 'sweet.'

11. **Sweet-and-twenty,** explained by the commentators as 'twenty times sweet,' a strong superlative. It seems more natural to regard it as a generalised age, instead of 'one-and-twenty,' 'two-and-twenty.' Cp. Byron, in *G. T.*, CCXII. 3, "the myrtle and ivy of *sweet two-and-twenty.*"

12. **a stuff** (that) **will not endure,** a cloth that will not wear for ever.

36. *Fine knacks for ladies, cheap, choice, brave, and new*

From John Dowland's *Second Book of Songs or Airs*, 1600. The third stanza, omitted by Mr. F. T. Palgrave, and certainly inferior to the two first, is still interesting:

> "Within this pack pins, points, laces and gloves,
> And divers toys fitting a country fair,
> But my heart, wherein duty serves and loves,
> Turtles and twins, court's brood, a heavenly pair—
> Happy the heart that thinks of no removes!
> Of no removes!"

The title given by Mr. F. T. Palgrave to the poem—*An Honest Autolycus*—is in allusion to the famous pedlar in *A Winter's*

Tale, one of whose songs, "Lawn as white as driven snow" (IV. iv. 220) may be compared with this. But Shakespeare's Autolycus, like the son of Mercury from whom he took his name, was "a snapper-up of unconsider'd trifles": *this* Autolycus, if his professions are to be believed, is nothing if not 'honest.'

1. **brave**, handsome. See note on No. 43. 12, "outbraves."

2. **money cannot move** me to sell unless I choose. Cp. "Move not" in No. 40. 13.

3. **fair**, market.

10. **orient'st**, brightest. Cp. No. 19. 31, "orient pearl," and see note on No. 4. 42.

37. *When icicles hang by the wall*

THIS winter song is from the last scene of *Love's Labour's Lost*, where it forms the second half of the "dialogue that the two learned men have compiled in praise of the owl and the cuckoo." It is unsurpassed as a realistic presentation of winter scenes from English country life, each described in a few vivid words.

Metre.—The seventh and eighth lines of the stanza should be regarded as forming a single line. Each stanza then consists of eight lines, each of four iambic feet.

2. **blows his nail**, like the poor man in Æsop's fable who displeased his host by first blowing upon his fingers to warm them, and then blowing upon his soup to cool it.

9. **keel**, cool by stirring. Cp. Marston, *What you will*, "Thy brain boils: *keel* it, *keel* it, or all the fat's i' the fire."

11. **saw**, properly 'saying, maxim,' used here for 'moral discourse.' It is connected etymologically with the verb 'to say' and the Icelandic 'saga.'

14. **crabs**, crab-apples. So in *Midsummer-Night's Dream*, II. i. 48:

> "In a gossip's bowl In very likeness of a *roasted crab*."

38. *That time of year thou may'st in me behold*

SHAKESPEARE'S Sonnets, LXXIII. The atmosphere of Spring, Summer, and early Autumn has been reproduced in Nos. 15 and 18 (Sonnets, XCVII. and CIV.): this is the sonnet of winter.

4. "This most beautiful image was nearer and more vivid when many great Abbeys, opened to the weather within the memory of men living, were beginning to be ruins ere they were forgotten as 'chantries, where the sad and solemn priests sing.'" —Wyndham.

8. **Death's second self.** Similarly Shelley makes Death the brother of Night (*G. T.*, CCXXXII.). More often Sleep and Death are represented as brothers, as in Homer, *Iliad*, XIV. 231; Tennyson, *In Memoriam*, LXVIII.; S. Daniel's sonnet in this book, No. 46. 2.

10. **That** used instead of *as* (cp. line 6) because another *as* follows. (Abbott, *S. G.*, § 279).

his, its. See note on No. 18. 10.

39. *When to the sessions of sweet silent thought*

SHAKESPEARE'S Sonnets, XXX.

1. **sessions**, the Court. Wyndham compares *Othello*, III. iii. 140:

> "Who has a breast so pure
> But some uncleanly apprehensions
> Keep leets and law-days, and in *session* sit
> With meditations lawful?"

Cp. also Milton, *Nativity Ode* (*G. T.*, LXXXV. 163), "the world's last *session*."

See note on No. 6. 3.

1-4. Shakespeare would hardly have subscribed to Tennyson's dislike of sibilants in English verse. This quatrain contains twelve *s* sounds; yet he would be a strange critic who should deny that it is exquisitely musical.

4. Cp. Euripides, Fragment 44 (Nauck), from the *Alexander*, *παλαιὰ καινοῖς δακρύοις οὐ χρὴ στένειν*, "It befits not to bewail old woes with new tears."

5. **drown.** Cp. "My heart is *drowned* with grief," 2 *Henry VI.*, III. i.

6. **dateless**, endless. Cp. *Richard II.*, I. iii. 150:

> "The sly slow hours shall not determinate
> The *dateless* limit of thy dear exile;
> The hopeless word of 'never to return'
> Breathe I against thee, upon pain of life."

7. **long-since-cancell'd.** Such compounds are frequent in Elizabethan sonnets. Cp. "the world-without-end hour," No. 14. 5; "long-with-love-acquainted eyes" (Sir P. Sidney), No. 58. 5.

8. **expense**, loss. See note on 43. 6.

sight, *i.e.* sight of persons beloved. So Wyndham, who compares 2 *Henry VI.*, I. i. 32, "Her *sight* did ravish."

9. **foregone**, past. Cp. Cowley, *Pindaric Odes*, I. iii., "With oblivion's stroke deface Of *foregone* ills the very trace."

10. **tell**, count. Cp. *Psalm* XXII. 17, "I may *tell* all my bones."

13. **the while**, (in) the (mean) time. *While* was originally a noun meaning 'time' (Abbott, *S.G.*, § 137).

40. *Come, Sleep: O Sleep! the certain knot of peace*

PERHAPS the earliest of the many sonnets written by Elizabethan poets in praise of Sleep. Another of the finest of them is given in this book, No. 46, "Care-charmer Sleep," by S. Daniel. Hardly inferior to this is a sonnet by Drummond of Hawthornden, "Sleep, silence child, sweet father of soft rest" (*Golden Pomp*, CLXXV.). Very beautiful, again, is the invocation in Beaumont and Fletcher's *Valentinian*, v. ii. :

> "Care-charming Sleep, thou easer of all woes,
> Brother to Death, sweetly thyself dispose
> On this afflicted prince; fall like a cloud
> In gentle showers; give nothing that is loud
> Or painful to his slumbers; easy, light,
> And as a purling stream, thou son of Night,
> Pass by his troubled senses; sing his pain
> Like hollow murmuring wind or silver rain;
> In to this prince gently, O gently, slide,
> And kiss him into slumbers like a bride."

Every reader will remember the speech of the King in Shakespeare's 2 *Henry IV.*, III. i., and the lines in Coleridge's *Ancient Mariner*, Part v., "Oh Sleep! it is a gentle thing." Cp. also Wordsworth's sonnet, "A flock of sheep that leisurely pass by" (*G. T.*, CCCXIII.).

2. **baiting-place.** Properly meaning a place at which dogs are set on to worry wild animals kept in confinement, 'baiting-place' was early used for a place at which food is given to horses or refreshment taken on a journey. In this second sense Sidney applies it metaphorically here. It is a natural metaphor for a poet to whom the 'highway' was his 'chief Parnassus' (No. 13. 1).

3. **poor man's wealth.** Cp. Horace's *somnus agrestium Lenis virorum non humiles domos Fastidit* ("gentle sleep spurns not the lowly homes of rustic folk"), *Odes*, III. i. 21.

4. **indifferent**, impartial. Cp. Drummond in the sonnet mentioned above, "*Indifferent* host to shepherds and to kings."

5. **shield of proof**, shield of 'proved' steel, *i.e.* of steel hardened till it can stand a certain trial. Cp. Shakespeare, *Cymbeline*, v. v. 5, "targes *of proof*"; "armed *in proof*," *Richard III.*, v. iii. 219.

prease, press.

9-10. With these inducements to sleep contrast what Livy (XXI. 4) says of Hannibal: *Ea [quies] neque molli strato neque silentio accersita; multi saepe militari sagulo opertum humi iacentem inter custodias stationesque militum conspexerunt* ("Repose was wooed neither by a soft couch nor by silence; often he was seen wrapt in his military cloak, lying on the ground amongst the guards and pickets").

11. **a rosy garland**, garland of roses. Cp. Gray's use of "rosy crowned Loves" for "Cupids crowned with roses" in *The Progress of Poesy* (*G.T.*, CLXXVII. 28). The *rosy garland* is an emblem of feasting, in allusion to the Greek custom of wearing a wreath at banquets.

13. **heavy**, slow to move, reluctant—a sense often borne by the Latin *gravis*.

41. *Like as the waves make towards the pebbled shore*

SHAKESPEARE'S Sonnets, LX.

1-4. The slow persistence of the gradually advancing tide is wonderfully reproduced in the steady march of the rhythm. For a similar effect, cp. A. H. Clough's *Say not the struggle nought availeth*:

> "For while the tired waves, vainly breaking,
> Seem here no painful inch to gain,
> Far back, through creeks and inlets making,
> Comes silent, flooding in, the main."

4. **sequent**, following. A favourite word with Shakespeare; used also by Milton in *Paradise Lost*, XII. 165, "a sequent king."

5. **nativity**, etc. "When a star has risen and entered on the full stream of light—another of the astrological phrases no longer familiar" (F.T.P.). Cp. No. 31. 7-8. But Mr. Palgrave's note leaves the term *Nativity* unexplained. It is rightly explained by Mr. Wyndham: "*Nativity* is a term of astrology denoting the moment of a child's birth in relation to the scheme or figure of the heavens, particularly of the Twelve Houses, at that moment, and it is employed by Shakespeare, almost invariably, with this connotation:

> 'My nativity was under Ursa Major.'
> *Lear*, I. ii. 140.
>
> 'Thou hast as chiding a nativity
> As fire, air, water, earth, and heaven can make,
> To herald thee from the womb.'
> *Pericles*, III. i. 32.
>
> 'At my nativity
> The front of heaven was full of fiery shapes.'
> 1 *Henry VI.*, III. i. 13."

main. See note on No. 5. 7. Mr. Wyndham thinks that, "though possibly with a secondary echo of the sea-image from the first quatrain, *main of light* means the hollow sphere of the universe filled with light as conceived in Shakespeare's day." He paraphrases the whole stanza: "Life beginning at a point in time within the shining sphere of the heavens, whose aspect is charged with its fate, crawls to maturity only to be thwarted by their baleful powers, and time despoils the worth of his gift."

6. **being crown'd.** The participle agrees with *Nativity*, or rather with *Life*, understood from *Nativity*.

7. **crooked.** Mr. F. T. Palgrave interprets literally, "As coming athwart the Sun's apparent course." But *crooked* may mean 'malignant': cp. "If *crooked* fortune had not thwarted me," *Two Gentlemen of Verona*, IV. i. 22; "Envy and *crooked* malice," *Henry VIII.*, V. iii. 44.

eclipses. Cp. Sonnet CVII., "The mortal moon hath her eclipse endured."

9. **flourish**, bloom. Cp. a life of the Earl of Essex in the Harleian MSS., 1665: "The Earl of Essex was then in the *flourish of his youth.*" But the expression *set on youth* used here implies that the *flourish* is something vain and superficial, so that there is at least a suggestion of another meaning which the word bears in Shakespeare, "Poor painted queen, vain *flourish* of my fortune!" (*i.e.* vain semblance), *Richard III.*, I. iii. 241.

10. **parallels**, the lines or wrinkles.

11. **rarities**, rare excellencies.

nature's truth, nature's true handiwork. Cp. *Twelfth Night*, I. v. 257:

> "'Tis beauty truly blent whose red and white
> Nature's own sweet and cunning hand laid on."

12. **but**, except.

13. **times in hope**, future times. Cp. the concluding couplets of Nos. 6 and 23.

42. *Farewell! thou art too dear for my possessing*

SHAKESPEARE'S Sonnets, LXXXVII. Cp. Sonnet XLIX., "Against that time, if ever that time come." "In the final revulsion the literary glories of poetry [cp. the end of No. 41] are forgotten: it is no more the eternal monument of passion, only its lyric cry. The anguish of the *Farewell! thou art too dear for my possessing* craves no marble record" (Prof. Herford).

Metre.—All the lines except two have the double or feminine ending; no other sonnet of Shakespeare uses it so freely.

2. **like enough**, (it is) likely enough (that).

4. **determinate**, expired. "The term is used in legal conveyancing" (Malone). *Determinate* here has its original participial force, *-ate* representing the *-atus* of the Latin participle. Similarly *devote* and *derogate* were originally participial, but afterwards used as verbs and given a fresh participial ending in *d*. See note on No. 26. 5, 'discontent.'

6. **riches**, generally treated as a singular subst. by Shakespeare. This is really correct, for the word is the French subst. *richesse*, wealth, and is so spelt when it first appears in English.

8. **patent**, grant by letters patent. Letters patent = an official document, open (Lat. *patens*), but sealed at the foot, conferring a privilege.

11. **upon misprision growing.** "Either granted in error, or, on the growth of contempt" (F.T.P.). The first explanation agrees better with Shakespeare's use of *misprision* elsewhere. It is true that he once uses it for contempt: "That dost in vile *misprision* shackle up My love and her desert," *All's Well that End's Well*, II. iii. 159; but *misprision* there implies mistaken contempt, a sense that would be out of place here. Elsewhere *misprision* means simply 'mistake': "Misprision in the highest degree," *Twelfth Night*, I. v. 61; "some strange misprision," *Much Ado*, IV. i. 187. Similarly *misprise* is used in the two senses, 'to mistake' and 'to undervalue wrongfully.' Cp. "Your reputation shall not therefore be misprised," *As You Like It*, I. ii. 192: "You spend your passion on a mispris'd mood," *Midsummer-Night's Dream*, III. ii. 74. On the other hand, *growing* suits the meaning of 'contempt' better than the meaning of 'mistake.'

misprision is from O.F. *mesprise*, a mistake; *mesprendre*, to mistake.

12. **on ... making.** *On* = upon, in consequence of, Abbott, *S.G.*, § 180; *making*, Abbott, *S.G.*, § 372.

43. *They that have power to hurt, and will do none*

SHAKESPEARE'S Sonnets, XCIV. "With the tone of this sonnet compare Hamlet's "Give me that man that is not passion's slave," etc. [III. ii.]. Shakespeare's writings show the deepest sensitiveness to passion—hence the attraction he felt in the contrasting effects of apathy" (F.T.P.). Cp. Sonnet CXXIX.: "Th' expense of Spirit in a waste of shame," the most terribly powerful of the whole series.

2. Their outward beauty tempts others, but they are themselves untempted.

6. **expense**, loss. Cp. No. 39. 8, "And moan the *expense* of many a vanish'd sight." From the meaning of 'expenditure' comes the secondary meaning of 'vain expenditure,' 'waste,' 'loss.'

12. **outbraves**, excels in beauty or splendour So in Gerarde's *Herbal* (1597), "The lilies of the field *outbraved* him." *Brave* in Elizabethan English (like the French *brave*) has the two senses of 'finely-dressed' and 'courageous.' The derivative *outbrave* follows both senses. For the other cp. *Merchant of Venice*, I. ii. 28, "*Outbrave* the heart most daring on the earth."

14. "The line occurs also in the play *King Edward III.* (printed 1596), in a part of the play ascribed by some critics to Shakespeare. We cannot say for certain whether the play borrows from the sonnet or the sonnet from the play" (Dowden). Cp. the Latin proverb, *Corruptio optimi pessima*, "The corruption of the best is worst."

44. *And wilt thou leave me thus?*

See introductory note to No. 28. "Renaissance influences long impeded the return of English poets to the charming realism of this and a few other poems by Wyat" (F.T.P.). It should be remembered, however, that Wyat himself contributed much to the spread of Renaissance influences in England; and that even in this poem, simple and sincere as it is, they are distinctly traceable.

Metre.—See note to No. 28. Courthope (*History of English Poetry*, II. 57) remarks that Wyat was doubtless helped to his form by the circumstance that poetry was not yet divorced from music. "Music, as we see from Castiglione's *Courtier*, was a necessary accomplishment for a gentleman. Henry VIII. was passionately fond of it, and almost all Wyat's love lyrics were composed for the accompaniment of the lute."

4. **grame**, grief. Common in O.E., but long obsolete, till revived by Swinburne and Rossetti.

9. **wealth**, wellbeing; the sense that the word bears in the *Prayer-book*.

11. **for to**, "which is now never joined with the infinitive except by a vulgarism, was very common in early English and Anglo-Saxon, and is not uncommon in the Elizabethan writers. . . . From the earliest period *for to*, like *to*, is found used without any notion or purpose, simply as the sign of the infinitive" (Abbott, *S.G.*, § 152).

16. **neither...nor**. For the redundant negative cp. No. 31. 14, "nor no man ever loved."

45. *As it fell upon a day*

Richard Barnefield or Barnfield (1574-1627) was born in Staffordshire and educated at Brasenose College, Oxford. All his published verses were written before he was twenty-five. His later years seem to have been passed in retirement in the country. He was a skilful composer of verse, and has even been compared to Keats for the 'sweetness' of his diction; but the fact that he ceased to write so early is probably evidence that his vein of invention was soon exhausted.

From their inclusion in *The Passionate Pilgrim*, 1599 (see introductory note to No. 7) these melodious lines—as well as a sonnet by Larnfield, "If music and sweet poetry agree"—have often been attributed to Shakespeare. The poem first appeared in Barnfield's *Poems in Divers Humours*, 1598, where, as in *The Passionate Pilgrim*, it runs to 58 lines. The portion printed in *The Golden Treasury*, comprising the first 28 lines of the poem, was reproduced in *England's Helicon*, 1600, where it is ascribed to 'Ignoto.'

Metre.—The trochaic verse of four accents which we have already encountered in No. 27. It seems to have been first used by Sir Philip Sidney in the charming verses that begin:

> "In a grove most rich of shade
> Where birds wanton music made,
> May, then young, his pied weeds flowing,
> New perfumed with flowers fresh growing."

There is a strong family likeness between Sidney's poem, Barnfield's, Shakespeare's "On a day, alack the day" (No. 27), and N. Breton's *Phyllida and Corydon* (*Golden Pomp*, xxxix.). Sidney's poem, as the earliest, may justly be credited with having inspired the remaining three; but the chronological order and inter-relationship of these three is uncertain.

1. fell, chanced.

3. sitting, *i.e.* As I was sitting. The 'unrelated participle,' as it is called, is rightly condemned as a slipshod usage in modern English. But those who use it might plead the example of the Elizabethans. Cp. *Midsummer-Night's Dream*, v. i. 21, "Or in the night *imagining* some fear, How easy is a bush supposed a bear."

10. up-till, up-to, against. There are several traces in Shakespeare of the old prepositional use of *till* = *to*. Cp. *Love's Labour's Lost*, v. ii. 494, "We know whereuntil it doth amount"; *Hamlet*, v. i. 81, "*intil* the land."

thorn, hawthorn. Cp. No. 47. 4, "a thorn her song-book making." Cp. also a song by T. Dekker, "O, the month of May" (*Golden Pomp*, VIII.):

"Now the nightingale, the pretty nightingale,
The sweetest singer in all the forest choir,
Entreats thee, sweet Peggy, to hear thy true love's tale:
Lo, yonder she sitteth, *her breast against a brier*."

12. **That**, so that.

14. **teru, teru**, an imitation of the nightingale's note, but with allusion to the classical legend of Philomela, whose persecutions by Tereus caused her transformation into a nightingale (Herford). Cp. Lyly's song quoted in the note to No. 1. 4, "*Jug, jug, jug, jug, tereu*, she cries, And still her woes at midnight rise"; and No. 47. 8, "For *Tereus*' force on her chaste will prevailing."

17. **lively** was very commonly used as an adv. in the seventeenth century = in a life-like manner. Cp. Evelyn's *Diary*, 1659: "A sheet of paper on which was very *lively* painted the thing in miniature."

23. **Pandion**, the father of Philomela.

24. **lapp'd in lead**, wrapt in lead, enclosed in a leaden coffin. Cp. *Macbeth*, I. ii. 54, "Bellona's bridegroom *lapped* in proof (*i.e.* cased in armour) Confronted him."

46. *Care-charmer Sleep, son of the sable Night*

"SAMUEL DANIEL, one of the golden writers of our golden Elizabethan age, now most causelessly neglected. Samuel Daniel, whose diction bears no mark of time, no distinction of age, which has been, and as long as our language shall last will be, so far the language of the to-day and for ever, as that it is more intelligible to us than the transitory fashions of our own particular age" (Coleridge, *Biographia Literaria*, ch. xxii.). Daniel (born near Taunton, Somerset, 1562; died in the same county, 1619) has never been widely read. He did not choose his subjects or style of composition wisely. His most ambitious work was a long historical epic on the civil wars of York and Lancaster; in his tragedies of *Cleopatra* and *Philotas* he was mainly influenced by Seneca, not the best of models. But his *Sonnets to Delia* and *Hymen's Triumph*, with passages scattered about his other poems, entirely deserve the praise of Coleridge; and the lofty simplicity and purity of his thought and expression will always secure for him the affections of those who appreciate such qualities in poetry.

On the subject of this sonnet, see introductory note to No. 40, Sir P. Sidney's sonnet on Sleep. Daniel—as also Fletcher, in

the lines quoted from *Valentinian*—borrowed the expression 'Care-charmer Sleep' from the French, the 'Sommeil chasse-soin' of De Brach and De Baïf (*Seccombe and Allen*, I. 16).

2. **Brother to Death.** See note on No. 38. 8. Cp. also *G.T.*, CXXXVII. 3, "sleep, death's image," and Virgil's *Consanguineus Leti Sopor* ("Sleep the brother of Death"), though his Death and Sleep are shapes of terror in the entrance to the lower world, and represent 'drugged sleep' and 'violent death' (*Aen.* VI. 278).

3. **languish**, used as a subst., as in *Romeo and Juliet*, I. ii. 49, "One desperate grief cures with another's *languish*." Verbs were frequently converted into substantives by the Elizabethan poets without the addition of any termination (Abbott, *S.G.*, § 451).

restore the light. To the poet in his misery light has become as darkness; he prays that the darkness may bring back the light by enabling him to forget his sorrow in sleep.

6. There is an echo of this noble line in a sonnet by Drummond: "Look on the woeful shipwreck of my youth."

ill-adventured, foolishly put in danger. Cp. A.V. of *Judges*, ix. 17, "For my father fought for you and *adventured* his life far."

7. **their scorn**, the scorn which they suffer.

8. **night's untruth**, *i.e.* dreams.

11. **approve**, prove. Cp. No. 28. 17, "thine own *approved*," and *Much Ado*, IV. i. 45, "To knit my soul to an *approved* wanton." On the other hand, in No. 50. 20, 'proved' is used where we now use 'approved.'

13. In allusion to the classical myth of Ixion, who, being invited by Zeus to the table of the gods, waxed insolent, and sought the love of Hera. Zeus fashioned a phantom of cloud in the likeness of the goddess, and deceived Ixion.

47. *The nightingale, as soon as April bringeth*

"THIS song has a fascination in its calm intensity of passion; that 'sad earnestness and vivid exactness' which Cardinal Newman ascribes to the master-pieces of ancient poetry" (F.T.P.). We may note the absence from these profoundly moving lines of what Ruskin called 'the pathetic fallacy,' so common in later poetry: not even with the classical legend of Philomela to help him does Sidney make Nature an accomplice in his grief. Similarly, the Earl of Surrey's well-known sonnet,

"The soote season," is entitled *Description of Spring, wherein each thing renews, save only the Lover*, and ends with the couplet:

"And thus I see among these pleasant things
Each care decays, and yet my sorrow springs."

Very similar in tone are two Elizabethan Spring Songs given in *The Golden Pomp*, "Now each creature joys the other," by S. Daniel (CI.), and "The earth late choked with showers," by T. Lodge (CVII.).

Metre.—The song is described as written to the tune of an Italian song, *Non credo gia che piu infelice amante*. There are two stanzas of eight lines, each followed by the same four-lined refrain. The lines are iambic with a double or trochaic ending.

4. **thorn**, hawthorn. Cp. No. 45. 10, "Lean'd her breast uptill a thorn."

song-book. Song-books, little books containing words and music printed together, were a notable feature of the Elizabethan age. The most important were those that bear the names of William Byrd, John Dowland, Thomas Morley, and Thomas Campion.

8. **Tereus**, a mythical prince of Thrace, husband of Procne, ravisher of Philomela, the two daughters of the Athenian king Pandion. According to the version of the story followed by most poets, Tereus was changed by the gods into a hawk, Procne into a swallow, and Philomela into a nightingale. Cp. No. 45.

12. **Thy thorn (is) without.**

14. **wroken**, wreaked: cp. 'holpen,' the older form of 'helped.'

15, 16. The construction is somewhat loose. 'She suffering' appears to be the absolute use of the participle—cp. No. 41. 6, "wherewith being crown'd"—but in the next line 'she' is made subject of the verb 'complains.'

18. **me**, for 'myself,' as often in Elizabethan and earlier English.

20. **woe**, adj., = 'sad.' Cp. No. 60. 7, "He was glad, I was *woe*." The use survives in Scottish dialect: cp. *G. T.*, CXCVI. 27, "How fond to meet, how *wae* to part."

23. With the antithesis of this refrain, cp. the beautiful lines of a seventeenth-century poet, William Browne of Tavistock:

"May! Be thou never graced with birds that sing,
Nor Flora's pride!
In thee all flowers and roses spring,
Mine only died."

48. *Take, O take those lips away*

From *Measure for Measure*, iv. i. The song is also found in Fletcher's play of *The Bloody Brother*, 1639, followed by another but distinctly inferior stanza. As *Measure for Measure* was published in 1623, and probably written as early as 1603, we may assume, though we cannot prove, that the original and perfect stanza was Shakespeare's. It would hardly be possible to find a stanza that conveys more of the indefinable magic and romance of poetry in simple words, whether we think of the exquisite imagery of the ourth line or the effect of the pathetic repetition in the concluding couplet.

4. Morning, beholding the eyes of the beloved, mistakes them for the sun. The hyperbole has many parallels in Elizabethan poetry. Cp. No. 19. 6, "Her eyes are sapphires set in snow, Resembling heaven by every wink"; No. 22. 5, "My Sun's heavenly eyes"; No. 50, "Follow thy fair sun, unhappy shadow."

7. **Seals of love.** Cp. a song, "My love bound me with a kiss," in A. H. Bullen's *Lyrics from Elizabethan Song-Books*:

> "Yes, she knows it but too well,
> For I heard when Venus' dove
> In her ear did softly tell
> That kisses were the seals of love."

49. *Since there's no help, come let us kiss and part*

Michael Drayton was born in Shakespeare's county of Warwickshire in 1563, and died in 1631. He published a collection of fifty-one sonnets, *Idea's Mirror*, in 1594. They seem to have been addressed to a real lady who lived in the same county, near the river Anker; probably, as Prof. Courthope has shown, the Countess of Bedford. His most ambitious poetical works were *The Baron's Wars*, *England's Heroical Epistles*, and *Poly-Olbion*, the last-named being a poetical description of England in thirty books. But he is chiefly remembered now by his splendid *Ballad of Agincourt* ("Fair stood the wind for France"), his *Nymphidia*, and this magnificent sonnet, which was inserted in the *Idea* series in the 1619 edition.

"That wonderful sob of supplication for which Drayton is chiefly remembered" (G. Wyndham). Rossetti, himself a great sonnet-writer, thought this one of the five or six greatest sonnets in the language. It is worthy, in strength and passion and nobility of expression, to stand beside the best of Shakespeare's. With the epigrammatic 'surprise' of the conclusion we may compare the ending of No. 55 in this book, *A Renunciation*, and of Blake's *Cradle Song* (*G. T.*, clxxxi.).

Metre.—Observe the double or feminine ending of the concluding couplet. It is used with very similar effect by Shakespeare in No. 42, and was imitated by Keats in his sonnet, *The Human Seasons* (*G.T.*, CCCXXXIII.).

4. **cleanly.** The sense of 'completely' comes naturally from the idea of a vessel emptied of its contents so 'cleanly' that not a trace of them remains. Cp. A.V. of *Psalm* lxxvii. 8, "Is his mercy *clean* gone for ever?"

10-12. A wonderful group of statuary. 'Love' and 'passion' are here the same, and 'his' in all three lines is 'love's.'

50. *Follow thy fair sun, unhappy shadow!*

WITH this song may be compared another of Campion's, not less exquisite in imagination and in melody:

> "Follow your saint, follow with accents sweet!
> Haste you, sad notes, fall at her flying feet!"

It will be found in *Lyrics from Elizabethan Song-Books*, in *The Golden Pomp*, and in the *Oxford Book of Verse*.

The bold appropriation of imagery from the great things of Nature is characteristic of Elizabethan poetry: cp. No. 34. 9-12.

Metre.—Iambic. The musical charm and freshness of the poem are due largely to three simple variations from ordinary metre: (1) the substitution of a single long syllable for the first foot of the first line of the stanza, (2) the shortening of the second and third lines to three feet, (3) the trochaic endings to the first and fourth lines.

11. **As**='That.' Abbott, *S.G.*, §109.

12. **turneth**='turn,' plural, the subject being 'beams.' The rhyme may partly be responsible for the singular inflection here, but the terminations 's' and 'eth,' where a plural verb would be expected, are not uncommon in the folios of Shakespeare. They have generally been altered by modern editors, except where rhyme or metre has made alteration difficult (Abbott, *S.G.*, §§333-4).

20. **proved,** approved. See note on No. 46. 11, 'approve.'

51. *O me! what eyes hath Love put in my head*

(Shakespeare's Sonnets, CXLVIII.)

4. **censures,** 'judges' (F.T.P.). Cp. Polonius' counsel in *Hamlet*, I. iii. 69, "Take each man's *censure*, but reserve thy judgment," and Pope, *Essay on Criticism*, "Ten *censure* wrong for one who writes amiss."

8. The reading of some editors—"Love's eye is not so true as all men's 'No'"—as if 'eye' were a pun on 'Ay,' is a singularly infelicitous emendation of the reading in the original Quarto rightly retained by Mr. F. T. Palgrave. At the same time it must be admitted that such puns were more highly esteemed by the Elizabethans than by the moderns. Compare, for example, the whole of Sonnet v. in Drayton's *Idea*, "Nothing but No and I, and I and No."

52. *Sleep, angry beauty, sleep and fear not me*

From Campion's *Third Book of Airs* (about 1617). "Exquisite in its equally-balanced metrical flow" (F.T.P.).

7. **secure**, in its etymological sense of 'free from care.' Lat. *securus*.

53. *While that the sun with his beams hot*

"Judging by its style, this beautiful example of old simplicity and feeling may, perhaps, be referred to the earlier years of Elizabeth" (F.T.P.). It is found in William Byrd's *Songs of Sundry Natures*, 1589, from which it was reproduced in *England's Helicon*, 1600.

At its best, pastoral poetry is still conventional. The shepherds are not real—only pictured shepherds in a pictured Arcadia. But if we once yield ourselves to the convention, nothing could well be more charming than the sweet simplicity of this ditty. For another example of the pastoral, see No. 7.

Metre.—Iambic, except in lines 7 and 8, where the substitution of an unusual foot, the amphibrachys ("one syllable long, with one short at each side," ⏑—⏑), gives a delightful flute-like melody.

3. **late**, adv., lately.

21. **was leapt**, had leapt. The use of the auxiliary *be*, where we use *have*, with intransitive verbs, is common in Shakespeare. Cp. "the king himself *is rode* to view their battle," *Henry V.*, iv. iii. 1 (Abbott, *S.G.*, § 295).

28. **passing glad**. Cp. No. 27. 3, "passing fair."

54. *The sea hath many thousand sands*

From Robert Jones' *The Muses' Garden of Delights*, 1610. The tone of the poem will recall to the classical student an exquisite elegy of Propertius, iii. iii., *Quicumque ille fuit puerum qui pinxit Amorem*.

12. (That) he was a prophet (who) told thee so.

13. **Cassandra**, in Greek mythology, was the fairest of the daughters of Priam, king of Troy. For the promise of her love, Apollo conferred upon her the gift of prophecy; she broke her word, and the god punished her by letting her retain the gift, but depriving her of the power of making her hearers believe her. Her utterances were therefore laughed to scorn as the ravings of a mad woman (Seyffert).

55. *Thou art not fair, for all thy red and white*

From Campion and Rosseter's *Book of Airs*, 1601. Two other versions, both of them with Thomas Campion's name attached, are given in the notes to Mr. Bullen's *Lyrics from Elizabethan Song-Books*, p. 219, from the Harleian MSS., *circa* 1596. A comparison is instructive; for though both of the alternative versions are fine poems, they are both disfigured by extravagances which are entirely absent from what we may regard as the finished production.

1. **red and white.** See note on No. 19. 18.

4. For the sentiment, cp. G. Wither, *The Manly Heart* (*G. T.*, cxxxi.).

7. **nor seek not.** For the double negative, cp. Shakespeare, *Richard II.* ii. i. 3, "Vex not yourself, *nor* strive *not* with your breath" (Abbott, *S. G.*, § 305).

8. **were it more divine,** even if it were.

11. **right,** adj., true, real. Cp. "I am a *right* maid for my cowardice," *Midsummer Night's Dream*, iii. ii. 302 (Abbott, *S. G.*, § 19).

12. **in despite,** in spite of all that I say. With the 'surprise' of the ending, cp. the last couplet of No. 49, *Love's Farewell*.

56. *Blow, blow, thou winter wind*

Sung by Amiens in *As You Like It*, ii. vii. Compare the more savage mood of King Lear's address to the storm (*King Lear*, iii. ii. 1), "Blow, winds, and crack your cheeks! rage! blow!" We may contrast the thought which forms the conclusion of Wordsworth's *Simon Lee* (*G. T.*, cclxiii.):

> "I've heard of hearts unkind, kind deeds
> With coldness still returning;
> Alas! the gratitude of men
> Hath oftener left me mŏurning."

Metre.—The first six lines are iambic. In the chorus the foot used is the amphibrachys: cp. the chorus of No. 53. Lines 7 and 8 contain four feet, lines 9 and 10 contain two. The first

amphibrachys of line 7 is shortened to a trochee by the omission of the first unaccented syllable, but the omitted syllable would doubtless be represented by a preliminary note of music.

7. **holly**, as an evergreen with bright scarlet berries, is an apt emblem of jollity and hospitality in midwinter.

13. **forgot**, forgotten. Abbott, *S.G.*, § 343.

57. *Come little babe, come silly soul*

"PRINTED in a little Anthology by Nicholas Breton, 1597. It is, however, a stronger and finer piece of work than any known to be his" (F.T.P.). NICHOLAS BRETON (born about 1545, died 1626) was a versatile and prolific writer of prose—essays, dialogues, and romances—and of many kinds of poetry. His best known song has been quoted in the notes to No. 27. "Come little babe, come silly soul," appeared in *The Arbour of Amorous Devices*, by N.B., Gent. It bears a strong resemblance to another and probably earlier poem of uncertain authorship, "Balow, my babe, lie still and sleep!" generally known as *Lady Anne Bothwell's Lament* (*Oxford Book of Verse*, 28). Compare also "Upon my lap my sovereign sits" (*G.T.*, CXXXIV.), now attributed to Richard Rowlands.

1. **silly**, A.S. *saelig*, 'happy': cp. German *selig*. From 'happy' the word came to mean 'innocent,' the sense it bears here: there is also, probably, the notion of 'helpless'—a common meaning in Elizabethan poetry, as in Spenser's "my *silly* bark."

3. **doubt**, conjecture. *dole*, sorrow.

4. **chief**, adv., chiefly.

5. **Lullaby.** The word is from *lull*, an imitative word from the repetition of *lu*, *lu*, a drowsier form of the more cheerful *la*, *la*, used in singing (Skeat).

5. **lap**, wrap, Cp. No. 45. 24, "All thy friends are *lapp'd* in lead."

6. **thinks**, intends harm to none.

9. **want'st**, lackest. Cp. Sophocles, *Ajax*, 553:

> καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω,
> ὀθούνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν·
> ἐν τῷ φρονεῖν γὰρ μηδὲν ἥδιστος βίος.

("And yet even now in this, at least, I can esteem thee happy, that thou perceivest nought of these troubles; for in the absence of feeling life is sweetest." Ajax, recovered from his madness and confronted by the results of it, is addressing his infant son.)

14. **can**, not quite in its original sense of 'have knowledge' or 'have skill,' but still more emphatic than the mere auxiliary.

Cp. *King Lear*, IV. iv. 8, "What *can* man's wisdom In the restoring his bereaved sense?" (Abbott, *S.G.*, § 307).

15, 16. "Obscure: Perhaps, if there be any who speak harshly of thee, thy pain may plead for pity from Fate" (F.T.P.). Or we may take the two lines as constituting the protasis, and the final couplet as the apodosis: "If there be any who speak harshly of thy pain, a pain that might extort pity from Fate, I was the unwilling cause of it."

18. **the time**, adverbially, like 'the while.'

19. The reader of Greek poetry will be reminded by this line and others of the lovely fragment of Simonides descriptive of Danae and the infant Perseus, beginning Ὅτε λάρνακι ἐν δαιδαλέᾳ (Bergk, 37).

36. **sugar'd words.** Cp. *Lady Anne Bothwell's Lament*, referred to above, "When he began to court my love And with his *sugred words* me move," and the well-known passage in Meres' *Palladis Tamia* (1598) about Shakespeare's "sugred sonnets among his private friends."

hath. For the singular, see note on No. 50. 12.

39. **rascal**, from O.F. *rascaille*, was originally a collective noun, meaning the rabble of an army or populace; it then meant (as here) a man of low birth or station. The sense of 'rogue' is derived from this.

40. With the transference of the epithet 'noble' from 'blood and bone' to 'youth'—by the figure which grammarians call hypallage—compare the phrase, "holy and humble men of heart," in the *Benedicite*.

42. **Right**, adv., 'truly,' as in l. 37, "right glad."

43. **rock**, intransitive.

47. **lullaby**, etc., mayst thou have rest in consideration of thy father's nobility.

58. *With how sad steps, O Moon, thou climb'st the skies*

WORDSWORTH was so much charmed by the first two lines that he adopted them as the opening of a sonnet composed in 1806—a very beautiful one, though in an absolutely different vein from Sidney's. Wordsworth's sonnet is concerned only with the moon and the phenomena of the heavens; Sidney's thoughts are occupied with his love far more than with the moon.

5. **long-with-love-acquainted.** For the compound, compare No. 39. 7, "love's long-since-cancell'd woe."

1. **That busy archer**, Cupid.

7. **languish'd**. A modern writer would say 'languishing.' Elizabethan English permitted much licence in the formation of participles and participial adjectives. Cp. "Revenge the jeering and disdain'd (=disdainful) contempt," *1 Henry IV.*, I. iii. 183. See Abbott, *S.G.*, §§ 294, 374.

8. **descries**, "used actively—'points out'" (F.T.P.). Cp. Milton, *Comus*, 141, "And to the tell-tale sun *descry* Our conceal'd solemnity."

9. **of fellowship**, *i.e.* since we are in the like case.

14. "The last line of this poem is a little obscured by transposition. He means, 'Do they call ungratefulness there a virtue?'" (Charles Lamb).

59. *When thou must home to shades of underground*

From Campion and Rosseter's *Book of Airs*. The most splendid of all Campion's poems—hardly to be matched for romantic beauty, as Mr. Bullen says, outside the sonnets of Shakespeare. The mention of 'white Iope' was suggested, as is noted by Mr. Bullen, by Propertius, II. xxviii. :

> "Sunt apud infernos tot millia formosarum ;
> Pulcra sit in superis, si licet, una locis.
> Vobiscum est Iope, vobiscum candida Tyro,
> Vobiscum Europe, nec proba Pasiphae."

("There are so many thousand beautiful women in the shades ; let there be one beautiful woman, if it may be so, in the upper world. Iope is with you, and white Tyro, Europe and wanton Pasiphae"). But it is not only the mention of Iope that recalls Propertius. There is something Propertian in the contrast between the untamed spirit of the song and the mould into which it is cast, in the intensity of passion expressed in language that has the restraint of monumental marble.

"It is highly characteristic of Elizabethan lyric that this poem with its solemnly musical verse is a pure fantasia and the close of it patently false" (Seccombe and Allen, *Age of Shakespeare*, I. 62). That the writer has not been 'murdered' in literal fact, since he still lives to recount his woes, is hardly worth pointing out. Probably Messrs. Seccombe and Allen merely intend a warning against the practice, so much abused in the case of Shakespeare and Sidney, of inventing biographical facts out of poetry. But the expression 'patently false' may lead to some misunderstanding. A poem is no more insincere because it does not relate a personal experience of the poet than a picture expressive of passionate devotion would be insincere if the artist had not himself felt such devotion to a particular person.

4. All the beauty of Tennyson's *Dream of Fair Women* seems to be concentrated into this one marvellous line.

5. **finish'd**, ended.

8. **masques and revels.** Similarly associated in Milton's *L'Allegro* (*G.T.*, CXLIV. 127-8), "pomp and feast and revelry, With mask and antique pageantry." *Triumphs* are likewise mentioned in *L'Allegro*, 120, "Where throngs of knights and barons bold, In weeds of peace, high triumphs hold." *Revels* are defined by Minshen as "sports of dancing, masking, comedies, tragedies, and such like, used in the king's house, the houses of court, or of other great personages." *Triumphs* are described in Nares as "public shows or exhibitions, such as masques, pageants, processions." These entertainments were a great feature of Elizabethan life. See Bacon's *Essays*, XXXVII., *Of Masques and Triumphs.*

9. **tourneys** (O.F. *tournay*), a mock-fight, so called from the swift *turning* of the horses in the combat. Cp. Milton, *Il Penseroso*, *G.T.*, CXLV. 118. 'Tournament' is a Latinised form of 'tourney.'

12. For the hyperbole, cp. the second sonnet in Drayton's *Idea*:

> "My heart was slain, and none but you and I;
> Who should I think the murder should commit?
> Since but yourself there was no creature by,
> But only I, guiltless of murdering it."

60. *Weep not, my wanton, smile upon my knee*

ROBERT GREENE, poet, dramatist, and novelist, was born at Norwich, probably in 1560, and was educated at St. John's College, Cambridge. He belonged to the group of University-educated writers who poured contempt on Marlowe and Shakespeare. His two most famous novels were Arcadian romances after the manner of Lyly's *Euphues*, called *Menaphon* and *Pandosto*. He led a wild life, and died prematurely in 1592 from the effects of a debauch. In *A Groat's Worth of Wit bought with a Million of Repentance* and other pamphlets he expressed contrition for the dissolute career which he had not the moral strength to abandon. His writings, however, are blameless, and his songs are distinguished by a delicate fancy. *Sephestia's Song* is from *Menaphon*, published 1589.

Metre.—The first two lines of each stanza are iambic, the rest trochaic. In the trochaic lines, monosyllabic feet are not infrequent, *e.g.* Móther's | wág, | prétty | bóy, Líke | peárl drops | fróm a | flínt.

1. **wanton**, frolicsome creature; a term of endearment. No bad sense necessarily attaches to the word. Cp. Shakespeare, *Henry VIII.*, III. ii. 359, "Like little *wanton* boys that swim on bladders."

2. Cp. the last stanza of Blake's *Cradle Song* (*G. T.*, CLXXXI.).

3. **wag**, "any one ludicrously mischievous, a merry droll." So defined by Johnson, who quotes from Sidney the expression, "Cupid, the wag."

7. **woe**, adj., sad. Cp. No. 47. 20, and note.

16. **That** = so that.

61. *My thoughts hold mortal strife*

1. **hold mortal strife** seems to mean 'are engaged in a struggle between life and death.' See note on No. 5. 4, "mortal rage."

5. **monarchize**. This word, as indeed the whole passage, recalls Shakespeare, *Richard II.* IV iii. 160:

> "For within the hollow crown
> That rounds the mortal temples of a king
> Keeps Death his court, and there the antic sits,
> Scoffing his state and grinning at his pomp,
> Allowing him a breath, a little scene,
> To monarchize . . ."

8. **beauty's rose**. The expression occurs in the opening of Shakespeare's first sonnet:

> "From fairest creatures we desire increase,
> That thereby *beauty's rose* might never die."

For another echo of Shakespeare in Drummond see No. 4. 39-40 and note.

62. *Come away, come away, Death*

SUNG by the clown in *Twelfth Night*, II. iv. Shakespeare has written his own introduction to it in the exquisite words which he assigns to the Duke:

> "O fellow, come, the song we had last night.
> Mark it, Cesario it is old and plain;
> The spinsters and the knitters in the sun
> And the free maids that weave their thread with bones
> Do use to chant it: It is silly sooth,
> And dallies with the innocence of love,
> Like the old age."

Metre.—Doubtless written to a musical air, and without the guidance of definite metrical rules. It is, however, reducible to

rule, with the exception of lines 6 and 8 in each stanza. The first four lines of each stanza are anapaestic:

Come awáy, | come awáy | Deáth.
And in sád | cypres lét | me be láid.

Lines 5 and 7 are iambic lines of four feet: in line 15 ("Sad true lover") an anapaest is substituted for the first iambus.

2. **cypres** "or *cyprus*, used by the old writers for *crape*: whether from the French *crespe* or from the island whence it was imported. Its accidental similarity in spelling to *cypress* has, here and in Milton's *Penseroso* [*G.T.*, CXLV. 35, 'sable stole of cypres lawn'], probably confused readers" (F.T.P.). Autolycus mentions *cypres* among his wares, *Winter's Tale*, IV. iv. 220: "Lawn as white as driven snow, *Cypres* black as e'er was crow."

15. **true lover.** The phrase is said to be a corruption of 'troth-lover.' Cp. No. 32. 1, "My true-love."

63. *My lute, be as thou wert when thou didst grow*

3. **immelodious,** a rare poetical variation for 'unmelodious.'

4. **ramage,** 'confused noise' (F.T.P.). More strictly, 'wood song' or 'wild song,' from the French *le ramage d'oiseau*, which in its turn is from Lat. *ramus*, a bough. *Ramage* is used by Gower and Chaucer as an adj. = 'wild.'

6. **wont,** past tense of the verb *to won* (A.S. *wunian*), now used only as a past participle. Cp. Milton, *Nativity Ode* (*G.T.*, LXXXV. 10), "Wherewith he *wont* at Heaven's high council-table To sit."

13. **if that,** where we say simply 'if.' *That* makes the expression more general and indefinite. See Abbott, *S.G.*, § 287.

14. **turtle,** turtle-dove, as in Shakespeare's poem, *The Phoenix and the Turtle*, and in *Song of Solomon*, ii. 12, "The time of the singing of birds is come, and the voice of *the turtle* is heard in our land." The Rev. C. A. Johns, in *British Birds and their Haunts*, says: "There is no melody in the song of the Turtle, as it consists of a single note, a soft, sweet, agitated murmur, continued without pause for a long time, called a 'moan' both by Latin and English poets, not from its being suggestive of pain, but because there is no other word which describes it so nearly.

Nec gemere aëria cessabit Turtur ab ulmo.
Nor shall from lofty elm the Turtle cease to moan.
—Virgil.

. . . The Latin name . . . pronounced 'turr-r tur-r-r' will instantly recall the note to anyone who has heard it. The French name also, 'Tourterelle,' can belong to this bird alone."

still, always.

64. *Fear no more the heat o' the sun*

From *Cymbeline*, iv. ii. 258. One of the noblest and most moving dirges in the language. In its chastened sense, rather pathetic than satiric, of the vanity of human pomp in the presence of overmastering Fate, it recalls the temper of Virgil—of the lines about the youthful Marcellus (*Aeneid*, vi.) or Pallas (*Aeneid*, xi.).

With this poem may be contrasted the *Song from Shakespeare's Cymbeline, sung by Guiderius and Arviragus over Fidele, supposed to be dead*, written by W. Collins ("To fair Fidele's grassy tomb"). Collins' dirge is as characteristic of the eighteenth century as Shakespeare's is of the seventeenth.

Metre.—Trochaic. In line 6 of the first stanza, and lines 5 and 6 of the second and third, the addition of an unaccented syllable at the beginning changes the movement to iambic.

4. **ta'en thy wages.** The imagery is biblical, but there is also a close parallel in a beautiful passage of Sophocles, *Antigone*, 820, where the chorus dwell on her strange death, *οὔτε φθινάσιν πληγεῖσα νόσοις | ουτε ξιφέων ἐπίχειρα λαχοῦσα* ("Neither smitten by wasting diseases, nor having *ta'en the wages* of the sword"—*i.e.* the soldier's reward, a violent death).

5. **Golden**, 'glancing like gold,' 'brilliant.' Cp. the first line of an ode by Gray, 'Now the *golden* morn aloft waves her dew-bespangled wing" (*G. T.*, clii.). Readers of Horace will recall the application of the epithet *aurea* to Pyrrha in *Odes*, i. v. 9, in the lines paraphrased by Sir Stephen de Vere:

> "Basks in thy sun, nor doubts that he alone
> Shall ever call thy *golden* grace his own,
> Heedless of treacherous gales, and love not tried."

With 'golden lads and girls,' cp. the French *Jeunesse dorée*. *Golden* is often used by the poets in the more general sense of 'precious,' 'delightful,' as by Keats in *G. T.*, ccix. 21, "Tales and *golden* histories Of heaven and its mysteries."

6. Cp. *Genesis*, iii. 19, "Dust thou art, and unto dust shalt thou return." Hamlet's imagination—considering the matter 'too curiously,' as Horatio says—traces "the noble dust of Alexander till he finds it stopping a bung-hole." See *Hamlet*, v. i. 223-240.

11, 12. Cp. the first stanza of Shirley's poem, "The glories of our blood and state" (*G. T.*, xcii.).

14. **thunder-stone**, thunder-bolt. Meteoric stones are popularly identified with thunder-bolts.

18. **Consign**, in the etymological sense of 'seal,' Lat. *consignare*.

Consign to thee = seal the same contract with thee, add their names to thine upon the register of death (Steevens).

65. *Full fathom five thy father lies*

SUNG by Ariel in *The Tempest*, I. ii. It follows "Come unto these yellow sands" (No. 3 in this book). "The musical setting of this song by R. Johnson, probably that used in the original performance, is still extant in Wilson's *Cheerful Ayres or Ballads*, 1660. Johnson composed in 1610 the music for Middleton's *The Witch*" (Herford).

Metre.—See introductory note to No. 3.

66. *Call for the robin-redbreast and the wren*

JOHN WEBSTER (dates of birth and death uncertain: *D.N.B.* gives conjecturally 1580-1625) was a dramatist whom some critics have regarded as second only to Shakespeare in tragic power. His chief tragedies are *The White Devil* (published 1612) and *The Duchess of Malfi* (first performed about 1616). The plot of *The White Devil*—from which this funeral dirge is taken—was drawn from an Italian romance.

"I never saw anything like this funeral dirge, except the ditty which reminds Ferdinand of his drowned father in *The Tempest*. As that is of the water, watery; so this is of the earth, earthy. Both have that intenseness of feeling which seems to resolve itself into the element which it contemplates" (Charles Lamb, *Specimens of English Dramatic Poets*).

1. For other references to the popular belief about the good offices of the robin to the dead, familiar to all through the nursery story of the Babes in the Wood, see Collins' *Song from Shakespeare's Cymbeline*:

> "The redbreast oft at evening hours
> Shall kindly lend his little aid,
> With hoary moss and gathered flowers,
> To deck the ground where thou art laid."

In the 1751 edition of Gray's *Elegy* appeared the stanza, omitted from subsequent editions:

> "There scattered oft, the earliest of the year,
> By hands unseen, are showers of violets found;
> The redbreast loves to build, and warble there,
> And little footsteps lightly print the ground."

5. **dole**, lament.

10. **them**, *i.e.* men.

67. *If thou survive my well-contented day*

(Shakespeare's Sonnets, XXXII.)

1. **my well-contented day**, the limit of life with which I am well content.

4. **lover**, friend. The word is more widely used in Elizabethan than in modern English.

5. **bettering**, improvement. So Prospero in *The Tempest*, I. ii. 90, speaks of "the *bettering* of my mind."

7. **Reserve**, keep carefully. Wyndham quotes *Othello*, III. iii. 295:

> "But she so loves the token,
> For he conjured her she should ever keep it,
> That she *reserves* it evermore about her
> To kiss and talk to."

8. **height of**, height attained by, highest achievement of.

11. **birth**, offspring. So Bacon (*Essay XXIV.*) speaks of "Innovations, which are the *births* of Time."

12. **equipage**, equipment. This sense of the word survives in the military phrases 'field equipage,' 'siege equipage.' Cp. Milton's *Sonnet to Sir Henry Vane*:

> "Then to advise how war may, best upheld,
> Move by her two main nerves, iron and gold,
> In all her *equipage*."

68. *No longer mourn for me when I am dead*

(Shakespeare's Sonnets, LXXI.)

Cp. Christina Rossetti's beautiful song:

> "When I am dead, my dearest,
> Sing no sad songs for me."

2. **Sullen bell.** Cp. 2 *Henry IV.*, I. i. 102, "a *sullen bell*, Remember'd tolling a departed friend."

8. **woe**, adj., sad. Cp. No. 47. 20, "Since wanting is more *woe* than too much having," and No. 60. 117, "He was glad, I was *woe*."

10. **compounded ... clay.** Cp. "the brain of this foolish *compounded clay*, man," 2 *Henry IV.*, I. ii. 8; and "Imperious Caesar, dead and *turned to clay*, Might stop a hole to keep the wind away," *Hamlet*, V. i. 236.

11. **rehearse**, repeat. The word has become 'specialized' in modern usage, and almost entirely confined to the preliminary practising of a musical or dramatic performance.

69. *Tell me where is Fancy bred*

From *The Merchant of Venice*, III. ii. Sung whilst Bassanio is choosing between the caskets. Compare a poem attributed to Sir W. Raleigh, *A Poesy to prove Affection is not Love* (Trench, *Household Book of English Poetry*, p. 4), beginning

> "Conceit, begotten by the eyes,
> Is quickly born and quickly dies."

Metre.—See introductory note to No. 3.

1. **Fancy**, *i.e.* 'Young Love,' as Mr. F. T. Palgrave rightly interprets it in the title which he has given to the song. Cp. for this sense, "In maiden meditation, fancy-free," *Midsummer Night's Dream*, II. i. 164.

5. Cp. Sophocles, *Antigone*, 795, *νικᾷ δ' ἐναργὴς βλεφάρων ἵμερος εὐλέκτρου νύμφας* ("Victorious is the clear love-light in the eyes of the fair promised bride") and the quotations from Greek poets given in Jebb's note on that passage. Cp. also No. 71. 5, 23, 34.

70. *Lady, when I behold the roses sprouting*

From John Wilbye's *Madrigals*, 1598. "Gracefully paraphrased from an Italian madrigal of Celiano:

> Quand' io miro le rose
> Ch' in voi natura pose;
> E quelle che v' ha l' arte
> Nel vago seno sparte;
> Non so conoscer poi
> Se voi le rose, o sian le rose in voi.

There is another version of this madrigal in Lodge's *William Longbeard*, 1593" (Mr. A. H. Bullen's note). The Italian original may be literally rendered thus: "When I behold the roses | That in you Nature places; | And those that Art | Has shed in your beautiful breast; | Then know I not how to tell | If you [are] the roses, or if the roses are in you."

Metre.—Iambic. The last line is scanned as follows:

Whethér | the ró | ses bé | your líps | or your líps | the ró | ses.

71. *Love in my bosom, like a bee*

Like No. 19, this is from *Euphues' Golden Legacy*. "Rosalynde's own madrigal, describing 'how many a fathom deep she is in love,' has all the graceful, though effeminate, fancy characteristic of the epigrammatists of Alexandria" (W. J. Courthope, *History of English Poetry*, II. 325).

1. **like a bee.** The simile recurs in the first stanza of another poem by Lodge (Ward's *English Poets*, I. 430):

> "Love guides (*v.l.*, guards) the roses of thy lips,
> And flies about them like a bee;
> If I approach he forward skips,
> And if I kiss he stingeth me."

14. **Strike I my lute,** If I strike my lute. Cp. *Macbeth*, III. i. 26, "Go not my horse the better, I must become a borrower of the night."

18. **will ye?** Another reading is *still ye!*

24. **fast it.** This use of *it* with verbs, now only colloquial in such expressions as "fight *it* out," was common in Elizabethan English. Cp. "Foot *it* featly," No. 3. 5; "bears *it* out," No. 31. 12. See Abbott, *S.G.*, § 226.

30. **annoy.** For the substantival use, see note on No. 46. 3, "Relieve my languish."

33. **bower.** A favourite word with the poets for 'dwelling,' 'abode.'

34. **like of.** Cp. *Much Ado about Nothing*, v. iv. 59, "I am your husband, if you *like of me*." "The *of* after *to like* is perhaps a result of the old impersonal use of the verb 'me liketh,' 'him liketh,' which might seem to disqualify the verb from taking a direct object. Similarly 'it repents me of' becomes 'I repent of'" (Abbott, *S.G.*, § 177).

35. **so,** provided that (Abbott, *S.G.*, § 133).

72. *Cupid and my Campaspé play'd*

John Lyly (1554?-1606), educated at Magdalen College, Oxford, is famous as the author of the novel called *Euphues*, published in 1579-1580. The work is tedious to modern readers, but historically interesting in that it set the literary fashion of 'Euphuism,' a continual straining after epigram and antithesis, ridiculed by Shakespeare in *Love's Labour's Lost*. Lyly also wrote light plays to be performed at Court by the children's acting companies of the Chapel Royal and St. Paul's. One of these was *Alexander and Campaspe*, produced 1584. The lyric of *Cupid and Campaspe*, founded on a song by the French poet Desportes, is sung in the play by the painter Apelles. Like Lyly's other songs, it does not appear in the original editions of the dramas, but is first found in the collected edition of 1632.

Metre.—The easy freedom with which this is handled is very remarkable, when we remember the probable date of the song. Observe (1) the variety of pauses—especially the absence of any break in sense at the end of several lines, with the extra

emphasis thereby secured for 'play'd,' 'throws,' 'rose'; (2) the difference between verse-accent and sense-accent, as in the first word, 'Cupid.'

1. **Campaspe**, in classical tradition, was a beautiful captive of Alexander the Great. The king gave her to Apelles, who had fallen in love with her as he painted her portrait.

4. **team of sparrows.** Sparrows, doves, swans, and swallows were all sacred to Venus, and were often represented as drawing her chariot. Cp. No. 74. 63. So also Praed in *The Belle of the Ball-Room*:

> "Her every look, her every smile,
> Shot right and left a score of arrows;
> I thought 'twas Venus from her isle,
> And wondered where she'd left her sparrows."

7. **On's**, on his.

8. **crystal**, 'fairness' (F.T.P.). But this explanation must not lead us to forget that the metaphor in 'crystal' is as distinct as in 'coral' and 'rose.' Cp. in another song by Lyly, "girls With faces smug and round as pearls."

11. **set**, staked, *i.e.* put down as a deposit to be forfeited in the event of defeat.

73. *Pack, clouds, away, and welcome day*

This bright and breezy song, full of the freshness of morning and the open-air, is well known from Sir Henry Bishop's musical setting. It comes from *The Rape of Lucrece*, 1608, a play by Thomas Heywood. Little is known of the life of this dramatist, who died about 1649. Lamb admired his work, and gives copious extracts in his *Specimens of the English Dramatic Poets*.

1. **Pack ... away**, an elliptical expression, "Pack up your goods and be off."

4. Cp. Milton, *L'Allegro* (*G.T.*, cxliv. 41-46):

> "To hear *the lark* begin his flight, . . .
> Then to come in spite of *sorrow*,
> And at my window bid *good-morrow*."

7. **prune**, *i.e.* pick out superfluous or damaged feathers, as trees are 'pruned' by cutting away superfluous shoots. Cp. *Faerie Queene*, II. iii., "She gins her feathers foul disfigured Proudly to *prune* and set on every side"; *Cymbeline*, v. iv. 118, "His royal bird *Prunes* the immortal wing." The verb *preen*, used of a bird dressing its feathers, appears to be another form of *prune*.

16. **Stare**, starling.

74. *Calm was the day, and through the trembling air*

WRITTEN in London in 1596, this is the last complete poem by EDMUND SPENSER that we possess. It is a 'spousal verse' in honour of "the two honourable and virtuous ladies, the Lady Elizabeth and the Lady Catherine Somerset," and "the two worthie gentlemen, Mr. Henry Gilford and Mr. William Peter, Esquyers." Spenser seems to have invented the word *Prothalamion*, which he gave as title to his poem, to signify "a song *preceding* nuptials." It is a variation from the Greek Ἐπιθαλάμιος ὕμνος, Latin *Epithalamium*, the strain sung in ancient times at the door of the bridal-chamber. Spenser had already written a joyous *Epithalamium* to commemorate his own marriage in 1594. This was in itself a reason for finding a fresh title, as well as the fact that the new poem was written in honour of marriages *that had not yet taken place*.

Metre.—The *Prothalamion*, like Milton's *Nativity Ode* (*G.T.*, LXXXV.), is divided into regular stanzas of uniform structure. The verse reproduces the smooth melodious flow of 'softly running' water. The rapidity of the movement is helped by the deft interweaving of the rhymes, and of long and short lines, and by the frequent absence of pause from the end of the line. The rhymes may be represented thus: *abba*, *acdcdd*, *eefeffgg*. In stanzas 1, 3, and 7, *b* and *c* are the same.

"Nowhere has Spenser more emphatically [than in the *Prothalamion*] displayed himself as the very poet of beauty: The Renaissance impulse in England is here seen at its highest and purest. The genius of Spenser, like Chaucer's, does itself justice only in poems of some length. Hence it is impossible to represent it in this volume by other pieces of equal merit, but of impracticable dimensions" (F.T.P.). Even the *Prothalamion* is hardly on a sufficient scale to give us an idea of Spenser's genius. But it affords us a glimpse into the world of his imagining—a world of beautiful knights and ladies and lovely landscape—and a pathetic contrast (ll. 5-10, 140) of the real hard world that was to prove still more cruel to the gentle poet in the few years of life that remained to him.

2. **Zephyrus.** See note on No. 4. 33, "Let *Zephyr* only *breathe*."

3. **spirit.** Spenser doubtless had in mind the etymological meaning, Lat. *spiritus*, 'breath.'

delay = retard, impede; and so, virtually, ward off (Hales).

4. **Titan**, a name for the sun-god in Virgil and Ovid. Often used by Shakespeare, as in *Romeo and Juliet*, II. iii. 4, "And

flecked darkness like a drunkard reels From forth day's path and *Titan's* fiery wheels,"

glister. Now almost entirely superseded by the form 'glitter.' Cp. *Merchant of Venice*, II. vii. 65, "All that *glisters* is not gold."

5. **whom**, governed by 'afflict' in l. 9; but the distance between the object and the verb makes it natural for Spenser to supply another and more closely defined object, in accordance with an idiom often found in Greek poetry. Cp. (*e.g.*) Homer's Τρῶας δὲ τρόμος αἰνὸς ὑπήλυθε γυῖα (literally, "Over the Trojans there came a dread trembling, over their limbs").

6. Cp. the impressive picture of the life of a Suitor at court in Spenser's *Mother Hubberd's Tale*, l. 893:

"Full little knowest thou that hast not tried
What hell it is in suing long to bide;
To loose good dayes, that might be better spent;
To wast long nights in pensive discontent;
To speed to-day, to be put back to-morrow;
To feed on hope to pine with feare and sorrow;
To have thy Prince's grace, yet want her Peeres;
To have thy asking, yet waite manie yeeres;
To fret thy soule with crosses and with cares:
To eat thy heart through comfortless dispaires;
To fawne, to crowche, to waite, to ride, to ronne,
To spend, to give, to want, to be undonne.
Unhappie wight, born to disastrous end,
That doth his life in so long tendance spend!
Who ever leaves sweete home, where meane estate
In safe assurance, without strife or hate,
Findes all things needfull for contentment meeke,
And will to Court for *shadows vaine* to seek,
Or hope to gaine, himself will a daw trie;
That curse God send unto mine enemie!"

11. **Thames.** Canto XI. of Book IV. of the *Faerie Queene* is devoted to a description of the marriage of the Thames and the Medway.

12. **rutty** = rooty, and so fruitful, flower-producing (Hales). The word seems only to occur in Spenser. Might it not mean 'seamed with the tracks of streams'? Chapman has "From hills rain waters headlong fall, That always eat huge *ruts*."

the which. See note on No. 28. 18.

13. **painted**, in the sense of the Lat. *pictus*, variegated, diversified. Cp. Ovid, *Fasti*, IV. 430, *Pictaque dissimili flore nitebat humus*" ("The painted ground shone with diverse flowers").

variable, various. Hales compares the force of the termination *-able* in 'changeable,' 'delectable,' 'peaceable.' So in Latin *penetrabile frigus* = penetrating cold. In modern usage, as in Shakespeare, *variable* has another meaning—changing, inconstant.

15. **bowers.** The word first means 'dwelling' (O.E.); (2) 'a vague poetic word for an idealized abode, not realized in any actual dwelling': cp. No. 71. 33, "And let thy *bower* my bosom be"; (3) an inner apartment, especially a lady's private apartment or boudoir; (4) a place closed in with trees, an arbour. Here it is used in sense (3). Cp. l. 93.

16. **paramours**, lovers. Cp. Spenser's *Shepheards Calendar*, IV. 136-9, where flowers associated with weddings are enumerated:

> "Bring hether the Pincke and purple Cullambine,
> With Gelliflowres;
> Bring Coronations, and Sops-in-wine,
> Worne of *Paramoures*."

17. **against** = in opposition to, and hence so as to face, to meet, to provide for the bridal day (Hales). Cp. *Hamlet*, I. i. 158, "Some say that ever, '*gainst* that season comes" (Abbott, *S.G.*, § 142).

21. **thereby**, close at hand.

22. **greenish locks**, as Ovid attributes *caerulei crines*, 'sea-green locks,' to the Sicilian nymph Cyane, *Metamorphoses*, v. 432.

loose untied. Hales quotes Webster's tragedy, *The White Devil*:

> "Come, come, my lord, untie your folded thoughts,
> And let them dangle *loose as a bride's hair*."

23. **As**, as if. The 'if' is implied in the subjunctive 'had been.' See Abbott, *S.G.*, § 107.

25. **entrailed**, twisted, from O.F. *entreillier*. Also used in *Shepheards Calendar*. "And over them spred a goodly wilde vine *Entrailed* with a wanton ivy twine."

26. **flasket.** A diminutive from *flask*, from the same root as *flagon*. The word is still in use in Cornwall amongst the fishermen for the vessel with which the fish are transferred from the 'seine' to the 'tuck-net' (Hales).

27. **feateously**, elegantly: adverb formed from the O.E. adj. *featous*, in its origin the same word as 'factitious,' from the late Lat. *facticius*, made by art, artificial. The word was apparently taken to be a derivative of the adj. *feat*, and approximated to it in sense. Cp. Chaucer, *Prologue*, 157, "Full *fetise* (= elegant, becoming) was hire cloke." See note on No. 3. 5, "featly."

29. Cp. the catalogue of flowers in the passage quoted above (l. 16) from the *Shepheards Calendar*; also Milton's *Lycidas* (*G.T.*, LXXXIX. 134-151); Shakespeare, *Winter's Tale*, IV. iv. 112-129.

33. **vermeil**, the French form of the word, superseded in modern English by *vermilion*, a form also found in Spenser.

34. **posies**, bouquets of flowers. *Posy* is a contraction of 'poesy,' and was first used of the short verses or mottoes engraved on rings: cp. *Merchant of Venice* v. i. 148, "a ring . . . whose *posy* was . . . like cutler's *poetry* Upon a knife, Love me and leave me not." The use of the word for a nosegay seems due to the fact that gifts of flowers had a symbolic meaning.

37. Swans were a very familiar sight on the Thames in Spenser's time, as indeed they are still. "Paulus Jovius, who died in 1552, describing the Thames, says: This river abounds in swans, swimming in flocks, the sight of whom and their noise are vastly agreeable to the fleets that meet them in their course" (Knight's *Cyclopaedia of London*, quoted by Hales).

38. **Lee**, the river that rises near Farnborough in Kent and flows into the Thames at Greenwich.

40. **Pindus**, a lofty mountain in Thessaly, on the borders of Epirus and Macedonia, fabled in ancient times to be the seat of the Muses.

41. **show**, appear. Cp. Shakespeare, *Richard II.*, II. ii. 15:

> "Each substance of a grief hath twenty shadows
> Which *shows* like grief itself."

43. **Leda**, mother of Castor and Pollux, and of Helen and Clytemnestra, in classical mythology.

45. **nor nothing near**. For the double negative cp. No. 31. 14, "I never writ, *nor no* man ever loved."

55. **Eftsoons**, soon after. Cp. Coleridge, *Ancient Mariner*, l. 12, "*Eftsoons* his hand dropt he." *Eft* = 'aft,' still used as a nautical term, properly 'behind'; it is the positive adverb of which 'after' is the comparative. The *s* in *eftsoons*, as in 'unawares,' 'needs,' is properly the sign of the genitive.

their fill, adverbial; in Lat. grammar it would be called 'accusative of extent.'

56. **all**, adv., altogether in haste, in great haste.

60. **Them seem'd**, impersonal use of the verb with pronoun in the dative, as in 'methinks.'

63. **Venus' silver team.** Cp. Ben Jonson, *Underwoods*:

"See the chariot at hand here of Love,
Wherein my lady rideth!
Each that draws is a swan or a dove,
And well the car Love guideth."

See note on No. 72. 4.

74. **store,** abundance. Cp. Milton, *L'Allegro* (*G. T.*, CXLIV. 121), "With *store* of ladies."

78. **Peneus,** a river of Thessaly, which rises in Mount Pindus, flows through the vale of Tempe, and falls into the gulf of Therma. It is properly trisyllabic, Pēnēŭs (Πηνειός).

79. **Tempe's shore,** the shore consisting of Tempe, *i.e.* the river-bank which is the vale of Tempe. Hales compares "Siloa's brook," *Paradise Lost*, I. 11.

85. **trim.** With the adjectival use cp. *L'Allegro* (*G. T.*, CXLIV. 75), "Meadows *trim*." See note on 'untrimm'd,' No. 23. 8.

95. **Of,** from.

couplement, union. *Couple* in the sense of 'join in marriage' occurs frequently in the Elizabethan and other writers; *e.g.* *King John*, III. i. 228, "Married in league, *coupled*, and linked together." Armado in *Love's Labour's Lost* (v. ii. 535) addresses the King and Princess as "a most royal *couplement*" (Hales).

99. **love's dislike,** dislike of love: 'love' is objective genitive.

100. **assoil,** dispel. A Spenserian use of the word. Cp. *Faerie Queene*, IV. v. 30, "In seeking him that should her pain *assoil*." The first meaning is 'absolve from sin.' It is indeed the same word as 'absolve': O.F. *Dieu assoille* = *Deus absolvat*, "May God pardon."

101. **accord,** bring into accordance. This active sense is now obsolete.

102. **wait upon,** attend. Cp. *Psalm*, CXXIII. 2, "So our eyes *wait upon* the Lord our God"; *Isaiah*, XL. 31, "But they that *wait upon* the Lord shall renew their strength."

board, table. Cp. *As You Like It*, V. IV. 148:

"Wedding is great Juno's crown:
O blessed bond of *board* and bed!"

Cp. also 2 *Henry VI.*, IV. i. 57, "How often hast thou waited at my cup, Fed from my trencher, kneel'd down at the *board*."

110. **To her,** in tune with her. As in *Paradise Lost*, I. 550:

"Anon they move
In perfect phalanx *to* the Dorian mood
Of flutes and soft recorders."

undersong, burden. See note on No. 3. 6.

112. **neighbour**, neighbouring. Cp. *Romeo and Juliet*, II. vi. 27, "Sweeten with thy breath This *neighbour* air."

120. **'Gan.** See note on No. 27. 6.

121. **shend**, from A.S. *scendan* (cp. Ger. *schänden*), properly means 'to destroy.' So Chaucer in *Man of Lawes Prologue*, 4442:

> "For losse of catel may recovered be
> But losse of time *shendeth* us, quoth he."

Spenser uses it here for 'overcome' in the sense of 'excel.'

122. **enranged**, placed in order. The form seems to occur only in Spenser. Cp. *Faerie Queene*, III. xii. 5, "After whom marcht a jolly company, In manner of a maske, *enranged* orderly."

128. Spenser was born in London in 1552. He claims to have belonged to the same family as the Spencers of Althorpe in Northamptonshire (*Colin Clout's Come Home Again*, 536).

132. **whereas**, where. Abbott (*S.G.*, § 135) thinks that 'as' was added to give a relative meaning to the originally interrogative adverb where.'

"When the order of the Knights Templar was suppressed in Edward the Second's reign, their London estate on the bank of the Thames was given over to the Knights of St. John; by these it was leased to the students of the Common Law, who not finding a home at Cambridge or Oxford were at that time in want of a habitation. At the dissolution of the Religious Orders this arrangement was continued by the Crown, at least for some two-thirds of the estate; the third—what should have been the Outer Temple—was bestowed on a favourite. At a later time, in the reign of James I, the property was given to the lawyers" (Hales).

135. **whilome**, formerly. *-om* or *-ome* is a dative plural inflexion used adverbially, "at a (former) time." *While* is properly a substantive: cp. No. 39. 13, "But if *the while* I think on thee, dear Friend."

wont. See note on No. 63. 6, "Which *wont* in such har monious strains to flow."

137. "The mansion here spoken of stood in the gardens of what should have been the Outer Temple. It covered the ground where Essex Street now is. The two pillars which still stand at the bottom of Essex Street—those between which you pass in order to reach the river at the Temple Pier—belonged to some part or appurtenance of it. In this 'stately place' the Earl of Leicester was living in 1580; one of Spenser's letters to his friend Harvey in that year is dated from it. Leicester is the 'great lord' mentioned in l. 140. He died in the autumn of

1588. After him the Earl of Essex occupied the house. It was from and in it that, in 1601, he attempted that rash insurrection against the Queen's advisers which involved him in ruin" (Hales).

139. **which**, masc. See note on No. 18. 8, "Since first I saw you fresh, *which* yet are green."

140. **case** is subject, **want** object. For the inversion cp. No. 58. 14, "Do they call virtue there ungratefulness?"

147. The Earl of Essex' capture of Cadiz in 1596 is called by Macaulay (*Essay on Bacon*) "the most brilliant military exploit that was achieved on the Continent by English arms during the long interval which elapsed between the battle of Agincourt and that of Blenheim."

148. **Hercules' two pillars**, the rocks of Calpe and Abyla facing each other on the European and African sides of the Fretum Gaditanum, the Straits of Gibraltar. The rocks were supposed to mark the western limits of the wanderings of Hercules.

154. "Does he mean that *Devereux* (the family name of the Earl of Essex) 'promises' he shall be *heureux*?" (Hales).

157. **Elisa**, Queen Elizabeth.

158. **thy wide alarms**, alarms excited by thee.

159. **Muse**, poet, as in Milton's *Lycidas* (*G. T.*, LXXXIX. 19), "So may some gentle *muse*."

164. **Hesper**, Hesperus, the evening-star.

165. Cp. Milton's description of the 'day-star' (*i.e.* the sun) in *Lycidas* (*G. T.*, LXXXIX. 168-171):

> "So sinks the day-star in the ocean bed,
> And yet anon repairs his drooping head,
> And tricks his beams, and with new-spangled ore
> Flames in the forehead of the morning sky."

167. **ensuing**, following.

173. **twins of Jove**, Castor and Pollux, the 'Great Twin Brethren, sons of Jupiter and Leda. In reward for their brotherly love Jupiter set them in the sky as the constellation of the Twins (*Gemini*).

174. **baldric**, belt: from Lat. *balteus*, O.F. *baudre*; "a belt, girdle or sash, of various kinds: sometimes a sword-belt" (Halliwell). The 'baldric of the Heavens' is the Zodiac.

177. **which**, whom. Cp. l. 139, and see note on No. 18. 8.

tide, time. Cp Yule-*tide* = Christmas-time.

75. *Art thou poor, yet hast thou golden slumbers?*

The 'golden' hymn of Contentment—the most musical and delightful of the many verses on the theme by poets of this period. Perhaps the closest parallel is a song by R. Greene:

"Sweet are the thoughts that savour of content;
The quiet mind is richer than a crown;
Sweet are the nights in careless slumber spent;
The poor estate scorns fortune's angry frown:
Such sweet content, such minds, such sleep, such bliss,
Beggars enjoy, when princes oft do miss."

We may also compare Sir E. Dyer's well-known poem, "My mind to me a kingdom is"; and the little song in Shakespeare's *Winter's Tale*, IV. iii., "A merry heart goes all the day, Your sad tires in a mile-a!"

Thomas Dekker (the dates of his birth and death are uncertain; they are given conjecturally in *D.N.B.* as 1570 and 1641), dramatist and pamphleteer, wrote plays in collaboration with Jonson, Drayton and many others. He helped Massinger with *The Virgin Martyr*, and Ford and Rowley with *The Witch of Edmonton*. He is distinguished among his contemporaries for a certain tenderness and lyrical grace. Charles Lamb said of him that he had 'poetry enough for anything.'

Metre.—Iambic. In lines 1, 3, 5 the first foot is monosyllabic.

1. **golden.** See note on No. 64. 5, "*Golden* lads and girls."

slumbers. Compare Horace, *Odes*, III. i. 17-24.

6. **golden numbers**, golden counters, *i.e.* golden coins.

10. **hey nonny nonny.** For the burden cp. Nos. 11 and 20.

11. **crispéd spring.** Compare Horace's *purae rivus aquae*, *Odes*, III. xvi. 29:

"Enough for me my little wood, my spring
Where Zephyr's cooling wing
Fans the crisp stream; my garden plot
Whose promised crop deceiveth not:
The Afric despot knows no happier lot."
(Trans. by Sir S. de Vere.)

16. **king.** The old paradox of the Stoic philosophers, that 'the wise man alone is free, and not only free, but even a king': see Cicero, *Pro Murena*, XXIX. 61. Cp. *G.T.*, CLV., *The Blind Boy*, last stanza; and *G.T.*, CCLXX. 19-23, Shelley's *Stanzas written in Dejection.*

76. *Come, cheerful day, part of my life to me*

From Campion's *Two Books of Airs* (about 1613). The thought that sleep cheats us of part of our life finds expression in the ancient fable of Mycerinus, the Egyptian king, beautifully retold (from Herodotus) by Matthew Arnold.

Metre.—We have already made acquaintance with this stately six-lined stanza in two of Campion's poems, Nos. 52 and 55. The heavy spondaic ending ('last night') of the fourth line is peculiarly impressive in its solemn contrast with the swift movement by which the flight of time is typified.

9. **dispossest**, put out of possession, dislodged. Cp. Milton, *Paradise Lost*, VII. 142, "The seat of Deity supreme, us *dispossest*, He trusted to have seized."

10. **feignéd death.** Cp. No. 38. 8, "Death's second self"; No. 46. 2, "Brother to Death." Drummond's sonnet to Sleep (*Golden Pomp*, CLXXV.) ends, "I long to kiss the image of my death."

77. *This Life which seems so fair*

We may compare the lines attributed to Bacon, "The World's a bubble; and the life of Man Less than a span" (*Golden Pomp*, CCXCIX.), paraphrased from a Greek epigram by Posidippus; the last stanza of Herrick's *Corinna's Maying* (*G. T.*, CXVIII.); and the lines by Henry King, "Like to the falling of a star" (*Golden Pomp*, CCXCVIII.).

7. **fix'd there.** The heavy spondaic ending assists the notion of stability.

12. The deliberate harshness of the rhythm and of the repeated 'nought' is admirably adapted to the sense—"Vanity of Vanities, saith the Preacher, all is Vanity." Drummond is a master of such metrical effects.

78. *Poor Soul, the centre of my sinful earth*

Shakespeare's Sonnets, CXLVI. With the tone of this noble sonnet, cp. one of Matthew Arnold's finest poems, *Palladium*.

1. **earth**, the body. Cp. *Julius Caesar*, III. i.—Antony addressing the body of Caesar—"thou bleeding piece of *earth*," and the phrase, "earth to earth," in the Burial Service.

2. The reading of the Quartos is obviously corrupt:

"My sinfull earth these rebell powres that thee array."

Where no emendation can be certain, the choice lies between (1) supposing, with Mr. F. T. Palgrave, that "My sinful earth"

is wrongly repeated from the previous line and has ousted some such phrase as "Foil'd by," and (2) following Mr. Massey in excising "that thee," and understanding the line as a parenthesis. (1) gives a satisfactory sense, but it is obvious that, if words have dropped out, we can never be sure that we are restoring what Shakespeare wrote. In favour of (2) it may be urged that it inserts nothing: the parenthesis is somewhat harsh and difficult, but this very difficulty may have caused the corruption of the text: and the repetition at the beginning of the line of the words that ended the previous line has its parallels elsewhere—*e.g.* Sonnet XC.:

> "Then hate me when thou wilt; if ever, *now*;
> *Now*, while the world is bent my deeds to cross."

array, adorn. But Dowden and other editors agree that the word is probably here used in a double sense, (1) adorn, (2) beleaguer, afflict. This second meaning is found in Elizabethan writers, and Shakespeare uses *rayed*—though not *arrayed*, unless here—in that sense (*Taming of the Shrew*, III. ii. 54 and IV. i. 3). Mr. Wyndham remarks that an association of the ideas of a 'siege' and of 'outward embellishment' seems suggested, and adds that "Painting thy *outward walls* so costly gay" recalls the "Hang out our banners on the outward walls" of *Macbeth*, V. v.

5. **cost**, expense. The word is taken up from 'costly' in the preceding line.

lease. Cp. No. 23. 4, "Summer's *lease* hath all too short a date." The comparison of human life to a lease recalls a famous line of Lucretius, III. 971: *Vitaque mancipio nulli datur, omnibus usu* ["Life is granted to none in fee-simple, to all in usufruct" (Munro)].

7. **this excess**, *i.e.* your superfluous expenditure.

10. **aggravate**, 'add weight to,' the original sense of the Latin *aggravare*, and so 'increase.'

11. **terms divine**, divine periods longer as well as richer than 'hours of dross.' *Term* is properly 'limit,' then 'a limited space or period.'

14. Cp. St. Paul, 1 *Corinthians*, xv. 26, "The last enemy that shall be destroyed is death."

79. *The man of life upright*

"THIS lyric may with very high probability be assigned to Campion, in whose first *Book of Airs* it appeared (1601). The evidence sometimes quoted ascribing it to Lord Bacon appears to be valueless" (F.T.P.).

Compare the Earl of Surrey's paraphrase from Martial, *The Means to attain Happy Life* (Ward's *English Poets*, I. 259); and Sir H. Wotton's *Character of a Happy Life* (*G. T.*, XCV.). The reader of Horace will recall more than one famous Ode, especially *Integer vitae* (*Odes*, I. xxii.) and *Iustum et tenacem propositi virum* (*Odes*, III. iii.).

8. **discontent.** The use of this verb, now almost confined to the past participle, was common in the sixteenth and seventeenth centuries.

19. **book.** Cp. the whole of No. 80.

23. Compare the noble sentences in Cicero's *De Senectute*: *Ex vita ita discedo tamquam ex hospitio, non tamquam e domo; commorandi enim natura divorsorium nobis, non habitandi dedit* ("I part from life as from an inn, not from my home; for Nature has given it to us as a hostelry wherein to sojourn, not as a place to dwell in").

24. Cp. *Epistle to the Hebrews*, xiii. 14, "Here we have no continuing city, but we seek one to come."

80. *Of this fair volume which we World do name*

A NOBLE expression of a thought made familiar to English readers in later times by the lines of Keble (*Christian Year*, Septuagesima Sunday), "There is a Book who runs may read." It was a favourite thought with Lord Bacon, who was fond of quoting from *Ecclesiastes*, iii. 11, "God has set the world in their heart [*i.e.* in the heart of men], so that no man can find out the work that God maketh from the beginning to the end."

4. **clear**, adv., clearly.

8. **period**, limit.

14. **margin.** Cp. No. 33. 7.

81. *Doth then the world go thus, doth all thus move?*

THERE is real depth of feeling in this expression of the perplexity and despondency that all good men in all ages have sometimes felt in contemplating the apparent injustice of Fate, the continued prosperity of the wicked, the sufferings of the innocent. It is the problem raised in more than one of the Hebrew *Psalms* (*e.g.* x., lxxiii.) and in the *Book of Job*. Drummond only states the problem in this sonnet: he attempts no solution.

8. **Ply**, in its etymological sense of 'bend'—Fr. *plier*, from Lat. *plico*. Used of a boat *plying* between two ports, it properly conveys the notion of making way against the wind by bending or tacking.

9. **this all**, the sum of things, the Universe.

82. *Tired with all these, for restful death I cry*

SHAKESPEARE'S Sonnets, LXVI. With this protest against "The World's Way" we may compare Ben Jonson's "False world, good night!" (*Oxford Book of Verse*, 190) and Sir W. Raleigh's "Go, Soul, the body's guest" (Ward's *English Poets*, I. 490). The sonnet recalls still more forcibly several famous passages in the plays: Hamlet's "For who would bear the whips and scorns of time" (III. i. 70); the attack of the melancholy Jaques upon "the foul body of the infected world" (*As You Like It*, II. vii.); the speeches of the Prince of Arragon and Bassanio in the *Merchant of Venice*, II. ix. and III. ii. Cp. also the picture of the life of a suitor at Court, quoted from Spenser's *Mother Hubberd's Tale* in the note to No. 74. 6.

2. **as** is used by Shakespeare (without *such*) to signify 'namely': cp. Macbeth, v. iii. 25, "And that which should accompany old age, *As* honour, love, obedience, troops of friends" (Abbott, *S. G.*, § 113).

3. **trimm'd**, dressed, arrayed. See note on No. 23. 8, "By chance, or nature's changing course, *untrimm'd*."

jollity, festivity. Cp. Milton's *Comus*, 100-102:

> "Meanwhile, welcome joy and feast,
> Midnight shout and revelry,
> Tipsy dance and *jollity*."

4. **forsworn**, renounced.

5. **honour**, office, a common meaning of the Lat. *honor*.

6. **strumpeted**, outraged.

8. **limping**, *i.e.* decrepit. Cp. No. 9. 11, "Youth is nimble, Age is lame." There may be a further notion of the malevolence that is supposed to be associated with deformity.

disabled, undervalued. To 'disable,' properly meaning 'to make incapable,' came to bear the meaning of 'represent as incapable, disparage, undervalue.' Cp. *As You Like It*, IV. i. 34, "Farewell, Monsieur Traveller! . . . *disable* all the benefits of your own country." Apparently we are to pronounce 'disabled' as a quadrisyllable, *disable-ed*. Several emendations have been proposed, but no emendation is necessary.

9. Some have seen in this line—unnecessarily—a reference to the edict of June, 1600, inhibiting plays and playgoers; and have used their interpretation as an argument in fixing the date of the composition of the Sonnets.

11. Through this 'miscalling,' words like εὐήθης in Greek, 'simple' and 'silly' in English, and 'innocent' in Scottish, degenerated sadly in meaning,

83. *Happy were he could finish forth his fate*

Robert Devereux, the famous Earl of Essex (1566-1601), has already been mentioned (note on No. 74. 147) as having captured Cadiz in 1596. In 1599 he was made Governor-general of Ireland. Two years later he was condemned for treason and executed. At the trial at Westminster Hall his former friend, Bacon, spoke for the prosecution.

Another version of this poem has so many interesting variations from the one adopted in the text that it is worth giving in full :

" Happy were he could finish forth his fate
In some unhaunted desert most obscure
From all societies, from love and hate
Of worldly folk ; there might he sleep secure,
Then wake again, and ever give God praise,
Content with hips, and haws, and bramble-berry ;
In contemplation spending all his days,
And change of holy thoughts to make him merry :
Where, when he dies, his tomb may be a bush,
Where harmless robin dwells with gentle thrush."

Cp. the first stanza of a chanson by Philippe Desportes (1546-1606):

" O bien heureux qui peut passer sa vie
Entre les siens, franc de haine et d'envie,
Parmy les champs, les forests et les bois,
Loin du tumulte et du bruit populaire ;
Et qui ne vend sa liberté pour plaire
Aux passions des princes et des rois ! "

Cp. also Pope's youthful poem in praise of Solitude (*G. T.*, cliv.).

1. **Happy were he could** ... , Happy would he be that could ... .

2. **unhaunted**, unfrequented.

4. **secure**, free from care. Cp. No. 52. 7, " *secure* she sleeps."

5. **Then** (should he) **wake again.**

7. **still**, always.

8. Cp. *St. James*, v. 13, " Is any among you afflicted ? let him pray. Is any merry ? let him sing psalms."

10. **robin**. Cp. No. 66, " Call for the robin-redbreast and the wren."

84. *The last and greatest Herald of Heaven's King*

It is by no mere accident—as those who have observed the careful ordering of poems in *The Golden Treasury* will believe—that the

First Book, which began with so light-hearted a strain, ends upon a deeply solemn note. The life of court and camp and bower, rich in music and colour—to what has it led? It is not only the philosopher (No. 81) that is dissatisfied with "the World's Way": player (No. 82) and courtier (No. 83) are weary of it too. But these are times when it is hardly possible to spend "silent days" in "harmless joys" (No. 79) or in the study of the book of Nature (No. 80). We have come to the epoch of the fierce struggle between Puritan and Cavalier. Only distant echoes of that conflict reach us in the charmed precincts of *The Golden Treasury*. Here, as it were, the best of both sides meet and understand each other. We close the *First Book* upon Drummond, the Cavalier with the heart of a Puritan. We open the *Second Book* upon Milton, the Puritan with the soul of a Cavalier, in whose *Nativity Hymn* and *Lycidas* the two worlds of Paganism and Christianity, of romance and moral earnestness, are strangely blended and reconciled.

APPENDIX.

A. METRE.

In the comments on metre, which will be found at the end of the introductory note to most of the poems, an attempt has been made to supply such guidance as will enable the student easily to overcome the first difficulties of the subject. Technical terms have therefore been avoided as far as possible, and there is no pretence of exhaustive treatment. Elizabethan metres are, as a rule, very simple, admitting far fewer variations than are to be found in the lyric metres of *Book Fourth* of the *Golden Treasury*. It is disputed whether the classical measurement of feet is applicable at all to English poetry, on the ground that English poets write not by quantity of syllables but by accentual stress. But, even if by a 'long' syllable we mean simply, in the case of English verse, a syllable on which the verse accent falls, and by a 'short' syllable one on which it does not fall, it is convenient to retain such names as *iambus* (⏑ —), *trochee* (— ⏑), *anapaest* (⏑ ⏑ —), *spondee* (— —), *dactyl* (— ⏑ ⏑). It must be remembered that these terms have been familiar to nearly all English poets. The iambic foot is the prevalent one in Elizabethan poetry, and many lines which we might be tempted at first to scan differently (*e.g.* No. 37. 1, "When icicles hang by the wall") will be found on examination to be really iambic.

The subtler melodies of English poetry, as indeed of all poetry, depend on the presence in the verse of two distinct rhythms, which we may call the rhythms of the sense-stress and of the scansion. This fact is seldom understood, though we nearly all act upon it in reading blank-verse. We condemn anyone who reads the first line of Mark Antony's speech—

"Friends, Rómans, coúntrymén, lend mé your eárs,"

though we all scan it as an iambic line of five accents. Yet we read it—

"Fríends, Rómans, coúntrymen, lénd me your eárs."

The law holds good in lyric poetry as well as in blank verse. It is better to ignore the verse-rhythm than the sense-rhythm. Tennyson used to say that if people would only read his poetry aloud naturally and intelligently they would find no difficulty about the metre. But it is better still to ignore neither. The verse-rhythm is often a guide to the true sense-rhythm: the two are always in some relation, and we may sometimes miss the poet's meaning through not comprehending the rhythm that was in his mind. And the musical quality of the verse can never be *fully* enjoyed until we read with an appreciation, conscious or instinctive, of the twofold rhythm, the sense-rhythm being dominant while the verse-rhythm runs on in a rippling undertone, a just audible but essential musical accompaniment. For an example we need go no further than the first line of the *Golden Treasury*:

"Spríng, the sweet Spríng, is the yéar's pleasant kíng"

the sense-rhythm says to us, whilst the verse-rhythm is saying:

"Spring, thé sweet Spríng || is thé year's pléasant kíng."

Dr. J. B. Mayor's *Handbook of Modern English Metre* (Pitt Press), published since these notes were written, will be found useful by students and teachers.

B. THE SONNET.

A sonnet consists of fourteen lines, each of five iambic feet. As written by Petrarch and other Italian poets, from whom our Elizabethan poets first learnt the metre, it consists of two unequal parts: (*a*) the first, or octave, of eight lines; (*b*) the second, or sestet, of six lines. (*a*) In the first part there are two stanzas, in each of which the two middle lines rhyme together, and the two outside lines rhyme together; and the second stanza repeats the same rhymes as the first—*i.e.* the first, fourth, fifth, and eighth lines rhyme together, and the second, third, sixth, and seventh lines rhyme together—*a b b a, a b b a.* (*b*) In the sestet, the first, second, and third lines rhyme severally with the fourth, fifth, and sixth (three rhymes—*c d e, c d e*), or the first, third, and fifth rhyme together, and the second, fourth, and sixth rhyme together (two rhymes—*c d, c d, c d*).

Such are the rules of the Italian sonnet, observed generally by Milton, and, though with less strictness, by Wordsworth. But they were never observed at all carefully by the Elizabethans. Sir Philip Sidney, whose example was largely responsible for the fashion of sonnet-writing, observes the division into octave and sestet, but he departs from the Italian arrangement of the sestet by concluding with a couplet. It is noteworthy that all the

sonnets in the *First Book* of the *Golden Treasury* have the couplet ending, foreign to Italian practice and avoided by Milton, who uses it in only one of his seventeen sonnets. Of the three sonnets by Sir P. Sidney given in this book, two are faithful to Italian rules about the arrangement of rhymes in the octave (Nos. 13 and 58), while the third (No. 40) limits the rhymes to two, but arranges them differently. The same freedom of arrangement, combined with strictness in limiting the rhymes to two, characterises the sonnets by Drummond of Hawthornden--Nos. 63, 80, 81, 84.

But many of the Elizabethan poets departed far more completely from Italian rules. As written by them the sonnet is simply made up of three stanzas of four lines each, the lines rhyming alternately, and a concluding couplet. All Shakespeare's sonnets are on this plan ; so are the sonnets by Sylvester (No. 34), Daniel (No. 46), Drayton (No. 49). A sonnet by Alexander (No. 29) observes the Italian order of rhymes in the octave, but does not limit them to two.

It has been sometimes said—as by Mark Pattison in his *Life of Milton*—that the Shakespearean sonnet has nothing in common with the true sonnet except the name. The statement is highly misleading. A comparison of the sonnets by Shakespeare with the sonnets by Sir P. Sidney contained in this volume will prove how essentially they belong to the same class of poem. Nor is it right to speak of the freer type followed by Shakespeare as if it were a variation due to ignorance of the rules. It was adopted deliberately ; and like every variation made by the instinct of genius it is amply justified by its success. The stricter rules are not to be despised : their very difficulty checks too facile composition of verses. But such checks are, after all, more needed by the amateur and the learner than by the mature poet ; and it may be significant that Keats, who could write the Italian sonnet nobly (*G. T.* CCX., CCXCII.), adopted the Shakespearean model in several sonnets (*G. T.* CCXLII., CCXLIII., CCCXXXIII.).

C. SHAKESPEARE'S SONNETS.

N.B.—Arabic numerals refer to the order of poems in this Book ; Roman numerals to the order of the sonnets as given in Shakespeare's Works.

This Book of the *Golden Treasury* contains twenty of Shakespeare's sonnets. The following table may be found useful :—

No. in *G. T.*	First Line.	Sonnet.
5.	When I have seen by Time's fell hand defaced, -	LXIV.
6.	Since brass, nor stone. nor earth, nor boundless sea, - - - - - - - - - -	LXV.

No. in *G.T.*	First Line.	Sonnet.
14.	Being your slave, what should I do but tend, -	LVII.
15.	How like a winter hath my absence been, - -	XCVII.
16.	When in disgrace with fortune and men's eyes, -	XXIX.
17.	O never say that I was false of heart, - -	CIX.
18.	To me, fair friend, you never can be old, - -	CIV.
23.	Shall I compare thee to a summer's day, - -	XVIII.
24.	When in the chronicle of wasted time, - -	CVI.
31.	Let me not to the marriage of true minds, - -	CXVI.
38.	That time of year thou mayst in me behold, -	LXXIII.
39.	When to the sessions of sweet silent thought, -	XXX.
41.	Like as the waves make towards the pebbled shore, - - - - - - - -	LX.
42.	Farewell! thou art too dear for my possessing, -	LXXXVII.
43.	They that have power to hurt, and will do none,	XCIV.
51.	O me! what eyes hath Love put in my head, -	CXLVIII.
67.	If Thou survive my well-contented day, - -	XXXII.
68.	No longer mourn for me when I am dead, - -	LXXI.
78.	Poor Soul, the centre of my sinful earth, - -	CXLVI.
82.	Tired with all these, for restful death I cry, -	LXVI.

"Wordsworth, thinking probably of the *Venus* and the *Lucrece*, said finely of Shakespeare: 'Shakespeare *could* not have written an Epic; he would have died of plethora of thought.' This prodigality of nature is exemplified equally in his sonnets. The copious selection here given (which, from the wealth of the material, required greater consideration than any other portion of the Editor's task),—contains many that will not be fully felt and understood without some earnestness of thought on the reader's part. But he is not likely to regret the labour." (F.T.P.)

It would be difficult to improve Mr. Palgrave's selection materially. The degrees of merit in the sonnets are more distinct than in most poems written in sequence—more distinct, for example, than in the case of Mrs. Browning's *Sonnets from the Portuguese* or Tennyson's *In Memoriam*. I am inclined to think that every one of the twenty sonnets here given belongs to the first class (and no poems in the whole history of English verse take higher rank for sweetness and power), and that only two sonnets are omitted which belong equally to that class—CII., the deeply tender "My love is strengthened, though more weak in seeming," and CXXIX., the most terrible utterance of remorse, perhaps, in the language, "The expense of Spirit in a waste of shame." Several others are to be placed only a little below these: XXXIII., "Full many a glorious morning have I seen"; XXXVI., "Let me confess that we two must be twain"; LXXIV., "But be contented: when that fell arrest"; XC., "Then hate me when thou wilt, if ever, now." The reader who has made these

twenty-six sonnets his own may rest assured that he knows the best of Skakespeare's contributions to this form of verse.

The interest awakened by the sonnets has too often declined upon an idle curiosity to search out the events and persons that occasioned their writing. Many have been tempted to suppose that the sonnets supply the personal revelation which eludes us in the plays of the 'myriad-souled' poet. The mystery of the dedication to the first edition (1609)—"To the onlie begetter of these insuing sonnets, Mr. W. H., all happinesse and that eternitie promised by our ever-living poet wisheth the well-wishing adventurer in setting forth, T.T." [*I.e.* Thomas Thorpe, the piratical publisher]—has seemed to invite guesses. References to the actor's art, as in sonnets XXIII., CX., CXI., and to rival poets, as in sonnets XXI. and LXXXVI., have added stimulus to the enquiry. Yet if Wordsworth was, in a sense, right in saying: "With this key Shakespeare unlocked his heart," Browning was also justified in answering: "Did Shakespeare? If so, the less Shakespeare he!" The sonnets, as being the most perfect expression of devoted love—they are many other things as well, but this is one of their aspects—could only have been written by one who understood the meaning of devotion in love: but they are not therefore necessarily the expression of a particular man's feelings upon a particular occasion. The poet transcends the personal experience. Indeed, we may say that his poetry is only valuable in so far as it is universal—in so far as, whether suggested by a particular experience or not, it has a truth and a meaning altogether independent of that experience.

It is important to insist upon this because vain biographical speculations have continually led readers of the sonnets away upon a false scent. The dedication does not even profess to be Shakespeare's. We have no means of deciding whether 'Mr. W. H.' was William Herbert, Earl of Pembroke, or Henry Wriothesly, Earl of Southampton, or another. Some sonnets are addressed to a man, and some to a woman, so that the term 'onlie begetter' is manifestly misleading. But neither do we know that the order in which the sonnets stand was Shakespeare's order, since they were printed without his consent; nor have we any warrant for piecing together a story out of the sequence in which they are found. Nor, again, do we know the dates at which they were written, though the evidence of style, on a comparison with the dramas, points to some time between 1590 and 1597. In these years the fashion of sonneteering was at its height, and recent study of Elizabethan sonnets has shown clearly that they must not be interpreted as chapters of biography. They were a favourite literary exercise in which almost every poet aspired to excel, and for which all drew upon a common stock of ideas and images and modes of expression. For example, the sonnets to Sleep, given in this book (Nos. 40 and 46) are only

two out of many, and even the opening "Care-charmer sleep" occurs repeatedly. Shakespeare's references to astrology (Nos. 31 and 41) and law (Nos. 6, 39, 42), his girdings at rival poets, his predictions of immortality for his verse (Nos. 23 and 41), his Platonic abstractions, his wars between Time and Love (Nos. 5 and 6), have many parallels. Again, we must remember the Italian origin of the sonnet. Through the Italian poets of the Renaissance the Elizabethans inherited the classical tradition, which had been accustomed to use for the devotion of friendship (as in Virgil's lines to Gallus, *Eclogue* x. 73-4) language that to our ears seems extravagant. Yet to discover here the full explanation of Shakespeare's sonnets, to find them as artificial and conventional as a set of modern Latin verses, to detect in their most passionate tones only the extravagant adulation of a wealthy patron, is to dishonour poetry. It is a truer instinct, on the whole, that has led men to find in them the real Shakespeare—his personal humility, his pride in his art, his understanding of the deeps of passion—though the attempts to weave a personal story out of them and attach it to the poet, are happily foredoomed to failure.

> "Others abide our question. Thou art free.
> We ask, and ask—Thou smilest and art still,
> Out-topping knowledge."

A brief consideration of some of their special excellences may be helpful to the appreciation of these sonnets; but no analysis can define their charm, still less can it detect the secret of it. The charm is a thing to be felt, not described, and it will be felt by anyone who reads them attentively and often. We may note, however:

(1) The poetic power which reproduces for us the sights, sounds, and scents of Nature. There is no description: the whole impression is conveyed by a magical touch, often a single word: "Three April *perfumes* in three *hot* Junes *burned*," "*yellow* leaves," "*Bare ruin'd choirs* that *shake* against the cold," "The *teeming* autumn." It is the same skill which has given us in the plays such unforgettable lines as "Daffodils That come before the swallow dares, and take The winds of March with beauty," or "As tunable as lark to shepherd s ear When wheat is green and hawthorn buds appear." (It is to be observed that Wordsworth's inner sympathy with the spirit of Nature, his sense of her educative and healing power—cp. *G. T* CCXXII.—is something different from Shakespeare's artistic joy in the plenitude of her might and beauty).

(2) Their monumental expression of self-forgetting devotion. The deepest love makes no claim for itself; it finds its own happiness in losing itself in the thought of the beloved (No. 39); it would rather be forgotten than cause any pain to the beloved

(No. 68). On this side the sonnets have left an enduring influence upon English poetry. The two sequences of poems already mentioned, by Tennyson and Mrs. Browning, may have been suggested by them, and certainly carry on their tradition. Tennyson seems to acknowledge the debt when he writes (*In Memoriam*, LXI.): "Nor can The soul of Shakespeare love thee more." The *In Memoriam* recalls the sonnets also by its English landscapes and its changing seasons.

(3) The skilful blending of a diction generally simple with recondite expressions that add dignity and distinction. Many of the finest lines are strikingly simple and almost monosyllabic (*e.g.* No. 23. 3-4, No. 38. 1-4, No. 68. 13-14, No. 78. 13-14), but expressions from astrology or law have their advantage in requiring us to read with care and deliberation and in saving the verse from ever degenerating into commonplace.

(4) The musical quality of the verse. This is partly due to alliteration—not the repetition merely of the same initial letter, a device that is easily overdone, but the recurrence of two or more consonantal sounds subtly interwoven throughout a couplet or stanza (see the notes to No. 31. 1). Partly it is due to an exceptionally rich modulation of vowels. In 'And mock you with me' (No. 68. 14) five successive monosyllables contain all five vowels. Instinct rather than design may have produced the fine music of the sonnets, but the reality of it is undoubted.

(5) Keats wrote of the sonnets (Nov. 22, 1817), "They seem to be full of fine things said unintentionally, in the intensity of working out conceits" [*i.e.* poetic ideas]. These 'fine things' are not peculiar to Shakespeare. A phrase like "Death's eternal cold," quoted in illustration by Keats, can be matched by Daniel's "Shipwreck of my ill-adventured youth" (No. 46), or Drayton's "When faith is kneeling by his bed of death" (No. 49). They belong to an age to which it came easily to write in 'the grand style.' But they are far more abundant in Shakespeare than elsewhere.

NOTES TO BOOK II.

BY

J. H. FOWLER, M.A.

ABBREVIATIONS

A.V. = Authorised Version of Bible (1611), adj. = adjective, cp. = compare, *C.O.D.* = *Concise Oxford Dictionary*, Fr. = French, Ger. = German, Lat. = Latin, l. = line, *N.E.D.* = *New English Dictionary* (Oxford), *O.B.V.* = *Oxford Book of Verse*, O.E. = Old English, O.F. = Old French, P.B. = Prayer Book Version, *P.L.* = *Paradise Lost*, *S.C.V.* = *Seventeenth Century Verse* (Golden Treasury Series), *S.G.* = Abbott's *Shakespearian Grammar*. Notes borrowed from F. T. Palgrave are followed by his initials (F.T.P.). Poems in Book II. are referred to by their number in this volume, thus—No. 26; poems in other Books of the *Golden Treasury* are referred to by their number in the complete edition of 1891 and subsequent reprints, preceded by the letters *G.T.*

1. *This is the month, and this the happy morn*

The first poem on any considerable scale that Milton attempted, written in his twenty-first year. It is difficult at the first reading; but those who have read it oftenest, love it best. It should be read *aloud*, for a large part of its charm lies in its wonderful music: the "silver chime" of the verses that describe the music of the spheres, the soft murmur of "the winds with wonder whist," the clang of "the wakeful trump of doom," the deliberate harshness of "Swinges the scaly horrour of his folded tail," the haunting melody of ancient names like "Peor and Baalim," "moonéd Ashtaroth," "Libyc Hammon," are a few of the metrical effects.

Another part of the charm is in the vivid beauty of the pictures: the starlit heavens on a still night, the snow-covered earth, the shepherds "chatting in a rustic row," the angelic choir, the heathen gods fleeing from their temples, the final scene of the infant Saviour asleep in the stable which is also a royal court, waited upon by "bright-harnessed angels."

As we re-read it, the orderly construction of the poem grows clear. The Prologue sets the theme: God veiling his glory and choosing "with us a darksome house of mortal clay": the Wise Men of the East are on their way with gifts—shall not the poet hasten with the humble gift of his Ode? The Hymn itself opens with a characteristic seventeenth-century conceit: Nature, the sinful Earth, veils her shame with "innocent snow" at her Lord's coming; Peace is sent down from Heaven to re-assure her. In the peaceful night the stars are shining; the shepherds sit "simply chatting" when a music like the music of the spheres fills the air, and they see above them the choir of cherubim and seraphim. If the music should continue, it would surely bring back the Golden Age. This is not yet to be: Christ must suffer for our sin, and come a second time to earth. But already the

old Pagan gods are overthrown; the true Hercules is strangling the snakes of evil. It is like the dawn of day, when the terrors of night vanish before the sun. And then the poet ends as he began—with the vision of the Infant Christ at rest in the stable.

The notes point out many ideas to which Milton returned in later years—especially the catalogue of heathen deities repeated and amplified in *Paradise Lost*, and the Pythagorean notion of the music of the spheres.

METRE.—The metre of the introductory stanzas of 7 lines had been used by Chaucer in some of the *Canterbury Tales* and by Spenser in his *Four Hymns*. It is a modification of an Italian eight-lined stanza, known as Rhyme Royal.

The metre of the Hymn is probably Milton's own invention. The delight it gives the ear comes from the subtle, interwoven variations of length—a stanza of 8 iambic lines, of 3, 3, 5, 3, 3, 5, 4, 6 accents. Another variation is the substitution of a trochee ('Nature,' 'Peor') or of a single long syllable (Now | was àl | most won) for an iambus in the first foot.

4. **redemption,** lit. 'buying back.' 'Ransom' is another form of the same word, which has come through the French, whilst 'redemption' was taken straight from the Latin. The meaning here is explained by l. 6.

5. **holy sages,** the Old Testament prophets.

6. **our deadly forfeit should release,** should remit our death-penalty, the penalty of death which mankind had incurred through sin. So in A.V. of *Esther* ii. 18, "He made a *release* to the provinces," 'a release' means 'a remission of his claim.'

8. **unsufferable.** In this word, as in some others, the Latin prefix *in-* has prevailed over the English prefix *un-* which was used in the sixteenth and seventeenth centuries. Similarly Milton used '*un*cessant' and Shakespeare '*un*hospitable.'

10. **wont,** was accustomed. 'Wont' is properly the past tense of an old verb 'won' (Ger. *wohnen*), 'to dwell.' Shakespeare, like Milton, uses it in this way: "Talbot is taken whom we *wont* to fear" (1 *Henry VI.* I. ii. 14): but far more often he uses it, as we do still, as a participle—*e.g.* "where you and I Upon faint primrose beds *were wont* to lie."

11. **the midst** is probably adverbial, 'in the midst.' But it is possible to take it as an adjective, 'the midmost,' as in *P.L.* v. 165, "Him first, him last, him *midst* and without end."

Trinal Unity, One God in Three Persons.

14. **house,** the human body.

15. **vein,** mood, disposition. Cp. Bacon, *Essays*, "He that hath a satirical *vein*, as he maketh others afraid of his wit, so he had need to be afraid of others."

16. **Afford,** offer.

19. **while,** during the time that. Modern speech uses ' when ' —less accurately.

20. **took,** the past tense used for the participle, as also in Shakespeare (Abbott, *S.G.* § 343).

22-25. Quoting these four lines in his essay on Milton, Sir W. Raleigh notes the " deliberateness and gentle pause of words, one after another rounding and falling like clear drops."

23. **star-led wizards,** *S. Matt.* ii. 1-2. ' Wizards ' here may simply have its original meaning of ' wise men,' or it may already bear its modern meaning of ' magicians,' as it does in Milton's *Comus*, lines 571 and 872. The ' wise men of the East ' were regarded as magicians in the Middle Ages.

24. **prevent,** go before, anticipate; as in the P.B. Collect, " *Prevent* us, O Lord, in all our doings."

27. **the angel quire,** *S. Luke* ii. 13, and lines 85-132 of this Ode.

28. Milton was thinking of *Isaiah* vi. 1-7, a passage that greatly impressed him. He refers to it again in his pamphlet on *The Reason of Church Government*, when he speaks of the great poem he had so long meditated as " a work not to be raised from the heat of youth or the vapours of wine,—nor to be obtained by the invocation of dame Memory and her siren daughters, but by devout prayer to that eternal Spirit, who can enrich with all utterance and knowledge, and sends out his seraphim, with the hallowed fire of his altar, to touch and purify the lips of whom he pleases."

secret has here its original meaning (Lat. *secretus*) separated, remote from the common view, as in *P.L.* i. 6, " on the *secret* top Of Oreb or of Sinai."

31. **All,** adverbial, altogether. Cp. No. 61, l. 33, " All in a robe of darkest grain."

33. **doff,** do off, put off, as ' don ' = ' do on.'

trim, dress, but with a suggestion of neatness and spruceness, as we speak of a vessel being ' in perfect trim ' when it is in good order for sailing.

36. **paramour,** a lover or wooer, as often in Spenser.

41. **Pollute,** directly formed from the Lat. participle *pollutus*. **blame** here used for the sin which deserves blame.

43. **Confounded,** filled with confusion.

45. **cease,** transitive, ' make to cease.'

47. **olive,** a symbol of Peace, from ancient Greek times. The wealth of Athens largely came from the cultivation of the olive, and the first act of an invading enemy would be to destroy the

olive-trees of Attica; so that it was natural to connect the olive with the thought of Peace.

47. **sliding.** A commonplace word, which has been dignified, as an American commentator, Prof. M. W. Sampson, points out, by poetic use. He quotes Coleridge's *Ancient Mariner*, "She sent the gentle sleep from Heaven That *slid* into my soul," and Tennyson's *Sir Galahad*, "As down dark tides the glory slides And star-like mingles with the stars."

48. **the turning sphere,** the mighty framework in which, according to the Ptolemaic system of astronomy, the sun and the planets and the stars revolved round the earth as a centre.

49. **harbinger,** forerunner.

50. **turtle wing,** the wing of the dove, another symbol of Peace.

amorous, clinging about her in loving welcome as she approaches the earth.

51. Myrtle wreaths were worn at Greek banquets (cp. No. 67. 7), so the myrtle is another symbol of peace and festivity.

52. **strikes,** produces with a stroke, *i.e.* instantaneously (Hales) Cp. Shakespeare 1 *Henry VI.* II. iii, "Should strike such terror." But Milton may have had in his mind also the Latin idiom, *foedus ferire*, 'to make (lit. strike) a treaty.' "About the time of the birth of Christ the Temple of Janus was shut, *i.e.* there was peace in the Roman Empire." (Hales.)

56. **hookéd.** Ancient war-chariots were armed with scythes or hooks.

59. **awful,** full of awe.

60. **sovran,** the olden spelling, revived by Tennyson. "An unoriginal *g* occurs in many English words derived from French, *e.g. foreign, sovereign, sprightly* for *spritely, i.e.* sprite-like, *delight* from Fr. *délit*" (Weekley, *Romance of Words*).

64. **whist,** hushed, participle for 'whisted' from the verb 'to whist' = 'to command silence' (Abbott, *S.G.*, § 342). Milton probably had in his mind the song in the *Tempest* (*G.T.* 3), "Courtsied when you have, and *kiss'd* The wild waves *whist*."

66. **Oceán,** three syllables.

68. **birds of calm,** halcyons. There was an ancient belief, often mentioned in the Greek and Latin poets, that during fourteen days of mid-winter, whilst the halcyon (kingfisher) was breeding, there was a great calm at sea. Hence the term, "halcyon days," used by the Greeks and by Shakespeare, for days of tranquil prosperity.

69. **amaze,** subst., amazement. The meaning in Shakespeare and Milton was rather stronger than the modern use. Cp. *Hamlet* III. iv. 112, "But look! amazement on thy mother sits."

71. **influence** is here used in its original astrological sense, " the flowing from the stars of ethereal fluid affecting the character and destiny of man " (*C.O.D.*). Cp. *Job* xxxviii. 31, " Canst thou bind the sweet *influences* of the Pleiades ? " The astrological theory had its origin in the common belief that dew came from the stars : cp. *G.T.* 245, " At the mid hour of night, when stars are weeping."

73. **For all,** in spite of all the morning light could do.

74. **Lucifer,** Lat., ' light-bringer '—in Greek, phosphorus. The planet Venus is called Lucifer when it appears in the morning before the sun, Hesperus when it shines in the evening.

76. **bespake,** spake, as in No. 5, l. 112, " He shook his mitred locks and stern bespake." In these two places the prefix *be-* seems redundant, though it sometimes gives a transitive force to the verb, as in *Hamlet* II. ii. 140, " And my young mistress thus I did *bespeak*." See Abbott, *S.G.* § 438.

78. Had given *her* (gloom's) place to day : or, possibly, had given to day the place that properly belonged to *her* (day).

81. **As,** as if. " In older English, when the force of the subjunctive was livelier, the *if* was not needed " (Hales).

84. **axletree.** Tree in O.E. = wood : cp. roof-tree.

85. **lawn,** pasture.

86. **Or ere.** *Or* in O.E. = before. There are two explanations of *ere* in the phrase *or ere* : (1) That *or* and *ere* both mean ' before ' and that the expression is simply a duplication, like " an if " ; (2) that *ere* = ever, and *or ere* = before at any time : cp. *Daniel* vi. 24, " *or ever* they came at the bottom of the den."

point of dawn : French, *point du jour.*

88. **than.** " Obviously a deviation from the usual spelling and pronunciation, for the sake of the rhyme with *Pan.* But it was only a revival of an old spelling and pronunciation, perhaps not quite obsolete " (Masson).

89. **the mighty Pan.** Milton is not here identifying Christ with a Pagan divinity. As we shall see (lines 173 *et. seq.*), he rather identifies the Pagan gods with evil spirits. What he means is : " The true God of shepherds—He whom the shepherds sought to worship when they ignorantly worshipped a god of Nature whom they called Pan—He who called Himself the Good Shepherd—had really come to dwell amongst men." In thinking of Christ as the true Pan, Milton was following Spenser, *Shepheards Calender,* Ecl. vii. 49, " And would not the great God Pan Upon Mount Olivet ? "

kindly in Milton's day was hardly so commonplace a word as it is now : he means ' with a feeling of kinship to man.' See

G.T. 323. 54, " Housed in a dream at distance from the Kind," *i.e.* the human family.

92. **silly,** simple, innocent (both of which words have sometimes suffered a similar degradation of meaning, though we can still use them in a good sense). Older spellings were *sely* (Chaucer) and *seely* (Spenser): cp. Ger. *selig.*

95. **strook,** struck out. Another Elizabethan form of the participle is *strucken.*

96. **warbled,** trilled. Cp. Milton, *Arcades,* l. 87, " And touch the warbled string."

97. **noise,** music, as in No. 63. 18, " that melodious *noise.*" It is so used sometimes by Shakespeare (*e.g. Antony and Cleopatra,* IV. iii. 12) and by Spenser (*Faerie Queene* I. xii. 39, " During the which there was an heavenly *noise* Heard sownd through all the Pallace pleasantly ").

98. **as .. took,** such as to take. *took,* Lat. *capit,* captivated, charmed.

100. **close,** especially used of the harmonious chords which habitually end a piece of music. Cp. No. 2. 15, " The diapason *closing* full in Man," and Shakespeare, *Richard II.* II. i. 12,—

> The setting sun, and music at the close,
> As the last taste of sweets, is sweetest last.

101. **Nature.** In l. 32 the earth was meant. Here the meaning may be wider—the material universe. See Note on No. 2. 3. The order of words in 101-3 is rather difficult: in prose it would be, " Nature, that heard such sound thrilling the aery region beneath the hollow round of Cynthia's seat . . ." We may paraphrase: " Nature, on hearing such a sound thrilling through the earth's atmosphere under the sphere in which the moon was fixed . . ."

106. **its.** The neuter possessive was only coming into use in the seventeenth century, and is found only three times in all Milton's poetry. It is not used in the Bible of 1611, nor in any of Shakespeare's plays printed in his lifetime.

107. **alone,** by itself, without help from her.

111. **shamefaced.** The modern spelling is due to a mistaken derivation. The word has no connection with ' face ': it is really ' shamefast ': compare ' stedfast.'

112. **Cherubim, Seraphim.** The termination *-im* represents the Hebrew plural, though Shakespeare had used *cherubim* for the singular (*Othello,* IV. ii. 63) and the A.V. of 1611 uses *cherubims* for the plural. For the Cherubim see *Ezekiel* i. and for the Seraphim *Isaiah* vi. 2. By giving the first the epithet ' helméd ' and the second the epithet ' sworded ' Milton may mean to repre-

sent the Cherubim as armed specially for defence, the Seraphim for offence: but it is doubtful whether he means more than "Cherubim and Seraphim in full armour."

114. **glittering.** Here as in *Paradise Lost* Milton emphasises the brightness of the Cherubim and Seraphim.

116. **unexpressive,** inexpressible. Cp. No. 5. 176, "the *unexpressive* nuptial song," and Shakespeare, *As You Like it,* III. ii. 28, "The fair, the chaste and *unexpressive* She."

117-24. See *Job* xxxviii. 4-11, especially v. 7, "When the morning stars sang together and all the sons of God shouted for joy."

123. **cast:** Lat. *iacere fundamenta.*

124. **weltering,** rolling about: 'wallow' is a cognate word. Used again by Milton in *P.L.* I. 78, "weltering by his side," and in *Lycidas,* No. 5. 13, "welter to the parching wind."

oozy, slimy: 'ooze' is the wet mud of a river-bed or the bottom of the sea. Cp. *Lycidas* again, No. 5. 175, "his oozy locks he laves."

125-32. The *locus classicus* in English poetry for the "music of the spheres," an ancient fancy which has always attracted the poets. Plato's account of it in the Myth of Er, *Republic,* Bk. x. 617, is based on the teaching of Pythagoras. The heavenly bodies are represented as turning in eight concentric whorls fitted into each other so as to form the single whorl of the distaff of Necessity. The eight whorls or spheres are the orbits of the fixed stars, the sun, the moon, and the five planets known to the ancients. On each whorl stands a siren, who travels round with it, uttering one note in one tone; and from all the eight notes there results a single harmony. The music is inaudible because it is continuous. Milton's account differs from Plato's by (1) adding a ninth sphere—the outermost or *primum mobile*; (2) giving a moral explanation of our human inability to hear the music, viz. that sin has deadened our ears. Milton refers to the music again in *Arcades,* l. 61-73, where the Genius of the Wood says:

> But else, in deep of night, when drowsiness
> Hath locked up mortal sense, then listen I
> To the celestial Sirens' harmony,
> That sit upon the nine infolded spheres,
> And sing to those that hold the vital shears,
> And turn the adamantine spindle round
> On which the fate of gods and men is wound.
> Such sweet compulsion doth in Music lie,
> To lull the daughters of Necessity,
> And keep unsteady Nature to her law,
> And the low world in measured motion draw
> After the heavenly tune, which none can hear
> Of human mould with gross unpurgèd ear.

See the beautiful lines in *Paradise Lost*, v. 620-27 ; and No. 63 in this book, *At a Solemn Music* ; also Shakespeare, *Merchant of Venice* Act v. l. 60 :

> There's not the smallest orb, which thou behold'st,
> But in his motion like an angel sings,
> Still quiring to the young-ey'd cherubins.

126. **Once,** once for all.

130. **heaven's deep organ.** Cp. the first stanza of No. 2.

132. **consort** (from Lat. *consors*, partner) here used in the sense of *concert* (a word of different origin). In No. 63. 27, " To his celestial *consort* us unite," and No. 61. 145, " With such *consort* as they keep," either meaning, ' partnership ' or ' musical harmony,' would be appropriate. In *Paradise Lost* (iv. 448, etc.) *consort* has its regular sense of ' partner.'

135, **the age of gold,** the age of pastoral simplicity and peaceful ease which ancient poets placed in the remote past under the reign of Saturn. Virgil's Fourth Eclogue contains a striking prophecy of the return of the Golden Age, with parallels to the Messianic prophecies of the Old Testament that have often been remarked upon.

136. **speckled.** Either (1) variegated, many-coloured : cp. Plato's disparaging use of *ποικίλος*, or (2) plague-spotted : cp. Horace's *maculosum nefas*.

138. **earthly mould,** the earth's soil. Cp. *Comus*, l. 17, " With the rank vapours of this sin-worn mould."

140. **her,** not *its*, in spite of *itself* in the previous line. See note on l. 106. The form *its* for the neuter possessive was only just making its way into the written language at this time. But why Milton uses the fem. form is not clear, unless it is because Hell was fem. in O.E. : the Latin Tartarus and the Greek Hades are both masculine.

With the picture in this line compare Virgil's comparison of the cave of Cacus thrown open by Hercules to a sudden revelation of the lower world (*Aeneid*, viii. 241-246).

141. **Justice.** Astraea, the goddess of Justice, was fabled to have left earth when the Iron Age succeeded the Golden ; her return was to be a sign of the restoration of the Golden Age. Cp. Virgil, *Eclogue*, iv. *Iam redit et virgo, redeunt Saturnia regna*, " Once more the hallowed Maid appears, once more Kind Saturn reigns."

143. **Orb'd in a rainbow.** Cp. *Revelation* x. 1, " And I saw another mighty angel come down from heaven, clothed with a cloud : and a rainbow was upon his head."

The text gives the reading of the second edition (1673): the first edition (1645) has:

> Th' enameld Arras of the Rainbow wearing,
> And Mercy set between.

Prof. Masson says: "The change is evidently for the better, and proves that the Second Edition contains M.'s own corrections of the First. 'Arras' was cloth or tapestry made at Arras in France; and 'enamelled Arras' (*i.e.* tapestry coated or glazed with colours by a process of melting) is hardly conceivable."

146. **tissued** suggests the fine texture of the clouds, possibly also (if we compare "their glittering tissues," *P.L.* v. 592) bright colours.

steering, intrans. as in *Samson Agonistes*, III, "The tread of many feet *steering* this way."

146. **her.** Heaven in O.E. is fem.

152. **bitter cross.** Cp. Shakespeare 1 *Henry IV.* I. i. 27:

> ... those blessed feet
> Which fourteen hundred years ago were nailed
> For our advantage on the *bitter cross*.

155. **ychain'd.** The prefix *y-* (Ger. *ge-*) is often found with past participles in Chaucer and Spenser. In Elizabethan English it is already an archaism, and is seldom used by Shakespeare (Abbott, *S.G.* § 345). Milton uses *yclept* in *L'Allegro*, No. 60. 12.

156. **wakeful,** act., awaking.

trump of doom, 1 *Corinthians* xv. 52.

158. **Sinai,** *Exodus*, xix.

161. **terrour.** The spelling shows that the word, though originally Latin, came through French. Modern English has dropped the *u* though keeping it (inconsistently) in 'honour,' 'humour.'

162. **the centre,** of the earth. Cp. *Hamlet*, II. ii. 159, and *Comus*, 382, "He that has light within his own clear breast May sit i' *the centre* and enjoy bright day."

163. **sessión,** three syllables, assize.

164. **spread.** Hales compares *lectum sternere* and the expression 'to spread a table': "to deck the throne with fit coverings; hence, to prepare, to set his throne."

166. **is.** The present is used for the future, as sometimes in Latin, to express a confident prophecy.

168 **The old Dragon,** *Revelation* xii. 9, xx. 2.

172. **Swinges,** swings about, lashes. The form *swinge* still survives in northern dialects in the sense of 'beat.' **horrour.** The spelling seems due to false analogy, for 'horror' was derived

directly from Latin, not like 'honour' through the French. **folded,** made of folds, spiral.

173. **The oracles are dumb.** Milton adopts a common belief that the heathen oracles ceased from the birth of Christ. They did suffer a loss of credit, and in some places were discontinued in that century: Plutarch, who was a devout Pagan, discusses the cause of this: but many passages from Latin and Greek writers under the Empire could be quoted to show that oracles were still consulted. The reader who is interested in the subject may be referred to F. Myers' Essay on "Greek Oracles" in his *Essays Classical and Modern,* reprinted from E. Abbott's *Hellenica.*

174. **hideous hum.** Cp. Virgil's description of Aeneas' visit to the cave of the Cumaean Sibyl (*Aen.* VI. 42-101), especially the line *Horrendas canit ambages antroque remugit,* "Chants her dread riddling answers and makes them echo through the cave."

175. **deceiving** by their ambiguity, as when Croesus had been told that if he crossed the Halys he would destroy a mighty empire. Here and in *Paradise Lost* Milton identifies the heathen gods with evil spirits.

178. **hollow,** unreal, ghost-like. Hales compares from Shakespeare "hollow fiend" (*Twelfth Night,* III. iv. 101) and "hollow as a ghost" (*King John,* III. iv. 84).

Delphos, the mediaeval form, adopted by Shakespeare (*Winter's Tale*) and Milton. Gray (*G.T.* 177. 66), in recalling this passage, uses the more correct form, 'Delphi.'

179. **nightly,** nocturnal, as in *Il Penseroso* (No. 61. 84) "To bless the doors from *nightly* harm." The epithet recalls a favourite type of ancient oracle, the dream-oracle: the worshipper slept all night in a temple, especially a temple of Asclepios, and the god sent him a dream which the priest interpreted in the morning. **trance** and **breathéd spell** recall another type: at Delphi the priestess delivered her oracles in a 'trance' induced by the 'breath' of the mephitic vapours that rose from a hole in the earth.

180. **pale-eyed.** Cp. "And kings sat still with awful eye," l. 59 above.

181-8. Milton had in his mind the story told by Plutarch in the treatise on oracles already mentioned. It is given as follows by Spenser's friend "E. K." (Edward Kirke) in the notes which he appended to Spenser's *Shepheards Calender* (Ecl. v. 54):—

"Great Pan is Christ, the very god of all shepherds, which calleth himself the great and good shepherd. The name is most rightly (methinks) applied to him; for Pan signifieth all, or omnipotent; which is only the Lord Jesus. And by that name (as I remember) he is called of Eusebius, in his fifth book *De Preparat. Evang.* who thereof telleth a proper story to that

purpose. Which story is first recorded of Plutarch, in his book of the ceasing of Oracles; and of Lavater translated in his book *Of Walking Sprites* (De Lemuribus); who saith that, about the time that our Lord suffered his most bitter passion for the redemption of man, certain passengers sailing from Italy to Cyprus and passing by certain isles called Paxae, heard a voice calling aloud *Thamus, Thamus*! Now *Thamus* was the name of an Egyptian which was pilot of the ship; who, giving ear to the cry, was bidden, when he came to Palodes, to tell that the great Pan was dead: which he doubting to do, yet, for that, when he came to Palodes, there suddenly was such a calm of wind that the ship stood still in the sea unmoved, he was forced to cry aloud that Pan was dead; wherewithal there was heard such piteous outcries and dreadful shrieking as hath not been the like. By which Pan, though of some be understood the great Satanas, whose kingdom at that time was by Christ conquered, the gates of Hell broken up, and Death by death delivered to eternal death (for at that time, as he saith, all Oracles surceased, and enchanted Spirits that were wont to delude the people thenceforth held their peace), and also at the demand of the Emperor Tiberius who that Pan should be answer was made him by the wisest and best learned that it was the son of Mercury and Penelope: yet I think it more properly meant of the death of Christ, the only and very Pan, then suffering for his flock."

Milton has already (l. 89) followed Spenser and "E. K." in calling Christ "the mighty Pan," but he departs from them in his application of Plutarch's story, not referring it to Christ's death at Jerusalem but to the discomfiture of the gods and oracles of Paganism by Christ's birth in Bethlehem.

181. **o'er**: adverb, throughout their extent.

183. An echo of *Matthew* ii. 18, "In Rama was there a voice heard, lamentation, and weeping, and great mourning."

184. **haunted spring and dale.** Greek mythology peopled the springs and rivers, the mountains, and the forests with guardian spirits or nymphs, called Naiads (water-nymphs), Oreads (hill-nymphs), Dryads (tree-nymphs).

186. **Genius,** protecting spirit. Cp. *Il Penseroso*, No. 61. 154, "the unseen *Genius* of the wood"; *Lycidas*, No. 5. 183, "Henceforth thou art the *Genius* of the shore."

parting, departing: cp. '*parting* day' in the first line of Gray's *Elegy* (*G.T.* 187).

188. **twilight.** For the adjectival use cp. *Il Penseroso*, No. 61. 133, "*twilight* groves."

191. **Lars,** an Anglicized form of *Lares*, the good spirits of the departed, worshipped as household deities by the Romans. 'On the holy hearth,' therefore, refers to the Lares, and 'In con-

secrated earth' to the *Lemurés*, a name which Milton, following Ovid, uses for the spirits of the dead, Manes. More often it is used, like Larvae, for evil spirits and goblins only, especially spirits of the dead that can find no rest.

192. **round,** preposition.

194. **Flamens,** Lat. *flamines*, priests attached to special deities among the Romans.

quaint combines the notions of 'curious' and 'pretty.' Cp. *Lycidas*, No. 5. 139, "Throw hither all your *quaint* enamelled eyes," and Shakespeare, *Taming of the Shrew*, IV. iii. 102, "I never saw a better fashioned gown, more quaint, more pleasing, nor more commendable."

195. The sweating of statues in the temples is often mentioned by Roman authors as an evil omen, as by Virgil (*Georgic*, I. 480) in his account of the portents at the time of Caesar's death.

196. **peculiar,** special. **Power,** deity, Lat. *numen*. **foregoes,** forsakes.

197. With the next three stanzas the catalogue of Fallen Angels in *Paradise Lost*, I. 376-521, should be compared. **Peor,** one of the titles of Baal, "the supreme male divinity of the Phoenician and Canaanitish nations, as Ashtoreth was their supreme female divinity." See *Numbers* xxv. 18, xxxi. 16; *Joshua* xxii. 17. In *P.L.* I. 412 Milton identifies Peor with "Chemos, the obscene dread of Moab's sons." **Baälim,** plural—Baal in his various manifestations.

198. **dim,** suggesting here not merely "a dim religious light" (*Il Penseroso*, No. 61. 160) but the "dark idolatries" of *Paradise Lost*, I. 456.

199. **god of Palestine,** Dagon, the national god of the Philistines. **twice-battered:** in 1 *Samuel* v. 3-4 we read how "Dagon was fallen upon his face to the earth before the ark of the Lord," and how, when he was set up again, the same thing was found to have happened by the next morning.

200. **moonéd Ashtaroth.** Ashtaroth is properly, like Baälim, a plural—the various manifestations of Ashtoreth. Milton makes Ashtoreth the moon-goddess in *P.L.* I. 438—

> ... Astoreth, whom the Phoenicians called
> Astarte, Queen of Heaven, with crescent horns.

More commonly Ashtoreth (in Greek and Latin Astarte) is identified with the planet Venus.

201. She was called *regina coeli* and *mater deum* (Selden, *De Diis Syriis*).

202. **shine,** used as a subst. by Spenser, Shakespeare and other poets.

203. **Libyc Hammon,** otherwise *Ammon*; Egyptian *Amua*, the hidden or veiled one. "A god native to Libya and Upper Egypt. He was represented sometimes in the shape of a ram with enormous curving horns, sometimes in that of a ram-headed man, sometimes as a perfect man standing up or sitting on a throne. . . . His chief temple with a far-famed oracle, stood in an oasis of the Libyan desert, twelve days' journey from Memphis. Between this oracle and that of Zeus at Dodona a connexion is said to have existed from very ancient times, so that the Greeks early identified the Egyptian god with their own Zeus, as the Romans did afterwards with their Jupiter" (Seyffert, *Dict. of Classical Antiquities*). **shrinks,** active, 'causes to shrink,' as in *Lycidas*, No. 5. 133.

204. **Thammuz,** a Syrian god of nature, identified with the Greek Adonis, a type of the dying down of vegetation in the autumn and its resurrection in the spring. In the legend Adonis was a youth beloved of Aphrodite and wounded to death by a wild boar whilst hunting. "When the river Adonis by Byblos (in Syria) ran red with the soil washed down from Lebanon by the autumn rain, they said Adonis was slain by the boar in the mountains, and the water was dyed with his blood" (Seyffert). His death was celebrated with great lamentations, his resurrection with wild rejoicings, by the Syrian women. Cp. *Paradise Lost*, I. 446-52.

205. **Moloch** or Molech, god of the Sun regarded as a destroying power. Here and in *P.L.* I. 392-6, Milton probably followed, as Warton pointed out, the account of Molech given in Sandys' *Relation* of his travels in Palestine, a popular book of the time, published in 1615: the idol "of brass, having the head of a calf, the rest of a kingly figure, with arms extended to receive the miserable sacrifice, seared to death with his burning embracements. For the idol was hollow within, filled with fire. And lest their lamentable shrieks should sad the hearts of their parents, the priests of Molech did deaf their ears with the continual clang of trumpets and timbrels."

207. **all,** adv., altogether. Cp. *Il Penseroso*, No. 61. 33, "*all* in a robe of darkest grain."

209. **grisly,** "causing horror, terror or superstitious dread" (*C.O.D.*). An old English word used by Chaucer and Spenser.

211. **brutish,** both literally and figuratively.

212. **Isis** and her husband *Osiris* were the two chief deities of the Egyptians. "In the course of the fusion of religions which took place under the Ptolemies, Isis and Osiris were confounded with all manner of Asiatic and Greek gods" (Seyffert). Her symbol was the cow; on monuments she is often represented with cow's horns on her head.

Orus (or Horus), son of Osiris and Isis. *Anubis*, called by Virgil (*Aeneid*, VIII. 698) "the barker" (*latrator*) and mentioned

by him among " the hideous shapes of all outlandish gods " that took part with Cleopatra in the battle of Actium against Augustus and the deities of Rome.

213. **Osiris,** here identified, as in Juvenal VIII. 29, with Apis, the Egyptian bull-god. " Apis was represented by a bull, which was kept with the utmost care at Memphis. When one bull died, or having been worshipped for a certain period was put to death, another was searched for which should fulfil the necessary conditions of colour and marks. When he was found, there was great joy " (Hales).

215. **unshower'd,** because in Egypt.

217. **sacred chest.** In the Egyptian legend Osiris' wicked brother Typhon shut him up in a chest and killed him by pouring in molten lead ; then he threw the chest into the Nile, which carried it into the sea, and after long search Isis found it on the coast. The story would no doubt be dramatically represented at festivals of the gods. **worshipt ark** (l. 220) is the same thing as *sacred chest.*

218. **shroud,** covering, shelter.

219. **dark,** ' mysterious,' with a further suggestion of ' evil.'

220. **sable-stoléd,** Greek *κυανόστολος*, dark-robed.

223. **eyn,** eyes. The *n* is an old plural inflexion—in Chaucer *eyen* and *eyghen.* Cp. shoon, oxen, swine.

224. **all the gods beside,** all the other gods.

226. **Typhon,** a huge giant in Greek mythology, identified with the Egyptian Set, the brother of Osiris (see note on l. 217). **twine,** twinings, folds.

227. The image of ' snaky twine ' recalls to Milton's mind the story of the infant Hercules strangling serpents in his cradle. So he says in effect : " The story of the baby Hercules is only a fable ; the real babe who had strength to overcome the powers of evil was Jesus Christ."

229. **So,** thus—introducing a comparison.

231. **orient,** eastern : Lat. *oriens*, properly ' the rising sun,' so ' the east.' It may also have here the derived notion of ' bright ' which it often has in seventeenth-century verse : cp. No. 33. 8.

232. **shadows,** ghosts. Milton may well have been thinking of *Midsummer Night's Dream* (III. ii.), a play which we know that he loved (see *L'Allegro*, No. 60. 130 and 134) :

> And yonder shines Aurora's harbinger ;
> At whose approach ghosts wandering here and there
> Troop home to churchyards : damned spirits all,
> That in cross-ways and floods have burial,
> Already to their wormy beds are gone.

Cp. also *Hamlet*, I. i. 147-164, with its special reference to Christmas morn in connection with the same belief.

234. **several**, separate, distinct. So in Shakespeare, *Much Ado*, v. iii. 29, 'each his *several* way.'

235. **fays**, Fr. fées, fairies.

236. **night-steeds.** Either (1) steeds of Night, as in *Comus*, 553, "the drowsy-flighted steeds that draw the litter of close-curtained sleep"; or (2) night-mares or night-hags, as in *Paradise Lost*, II. 662, where the night-hag is imagined riding through the air,

> Lured with the smell of infant blood, to dance
> With Lapland witches.

moon-loved. Cp. *Paradise Lost*, I. 781-5,

> or faery elves,
> Whose midnight revels by a forest-side
> Or fountain, some belated peasant sees,
> Or dreams he sees, while overhead the moon
> Sits arbitress (*i.e.* witness).

maze, intricate dance. Cp. *L'Allegro*, No. 60. 142, "The melting voice through *mazes* running."

240. **youngest-teemèd**, youngest-born. Cp. *Samson Agonistes*, 1703, "From out her ashy womb now *teemed*" (*i.e.* produced). The star that led the wise men of the East to Bethlehem (*Matt.* ii. 2) is meant: it has taken up its position (*fixed*) in token that the wise men have reached the King they have come to worship.

242. **hand-maid lamp.** Cp. the Parable of the Ten Virgins, *Matt.* xxv.

244. **harness'd**, armoured. Cp. 1 *Kings* xxii. 34 (A.V.), "A certain man drew a bow at a venture, and smote the King of Israel between the joints of the *harness*," and *Macbeth*, v. v. 52, "At least we'll die with *harness* on our back."

serviceable. With the thought cp. the last line of Milton's Sonnet on his Blindness (No. 10).

2. *From harmony, from heavenly harmony*

The first of two songs for St. Cecilia's Day given in this book of the *G.T.*; the second is Dryden's *Alexander's Feast* (No. 67). The holding of a musical festival on St. Cecilia's Day was either begun or revived in 1683, when Purcell set to music the song written for the occasion. This song of Dryden's was performed in 1687, *Alexander's Feast* in 1697.

St. Cecilia was the patron saint of music, and tradition credited her with the invention of the organ, the great instrument of church music. The story of her life and martyrdom is told in the Golden

Legend (thirteenth century) translated by Chaucer in the *Seconde Nonnes Tale*, where we read :

> And whyl the organs maden melodye
> To God alone in herte thus sang she ;
> ' O Lord, my soule and eek my body gye (= guide)
> Unwemmed (= unspotted), lest that I confounded be ' ;

and, further, that an angel was given her to guard her chastity. Nothing is said either in Chaucer or in his Latin original of her having invented the organ or drawn an angel down from heaven by her music : so these two stories would appear to be later additions to her legend.

When the organ was first invented is not known. It was not common before the fourteenth century. The name is Greek (= instrument), and the first imperfect organs may have come into Western Europe from the Byzantine Empire.

METRE.—It is curious that this Ode (which, if Palgrave had followed chronological order, would have come much later in the Book and after all Milton's lyrics and sonnets), written to celebrate the power of music, meant to be set to music, and full of musical enthusiasm, should in a sense mark the beginning of a divorce between the Poet and the Musician which was a sad thing for English poetry. The " sphere-born harmonious sisters, Voice and Verse," were never again so closely united as they had been in the Elizabethans and in Milton. Throughout the eighteenth century, though Gray's " Ode on the Progress of Poesy " (*G.T.* 177) is a partial exception, it was Dryden, not Milton, whose rhythm and diction most influenced the poets. So great a critic as Johnson found Milton's rhythm in his lyrical poems harsh, and believed that Dryden had carried English versification to a perfection never reached before. The ears of Johnson and his contemporaries were not delicate enough to appreciate the exquisite harmonies of the Miltonic verse. The difference between the orator and the poet is expressed in Mill's famous saying that " Eloquence is heard, Poetry is overheard." But the music of Dryden's verse, and of most English verse for a century after him, is heard rather than overheard ; in a word, it is rhetorical. Oratory, as well as poetry, uses alliterations and repetitions of sounds and words, personifications and other figures of speech ; but it uses all these effects more obviously, less subtly, than the highest poetry. And so Dryden, Pope, and their successors, all have something of the rhetorician about them.

Yet, to quote Prof. Saintsbury, Dryden's " prosody may be called a somewhat rhetorical prosody, but it is the very highest of its own kind." In this Song we may admire the splendid swing and rush ; it all goes without a halt ; the poet knows exactly what he wants to say, and says it vigorously, carrying us

along with him. The basic rhythm of the Song is iambic, but he gets striking metrical effects by substituting an anapaestic or trochaic movement. Note also the effect of the fivefold rhyme in st. 2, and the triple rhyme at the end.

ARGUMENT.—(St. 1) Creation was begun and carried out through the power of Harmony. (2) The invention of the first musical instrument was hailed as divine, as its power over the passions was recognised. (3, 4, 5, 6) The power of the trumpet, flute, violin, and organ—the climax, St. Cecilia's invention. (7) Music will accompany the dissolution as it accompanied the creation of the world.

1-10. This is the old doctrine of Pythagoras, that order or harmony was the creative and regulative principle of the universe: hence the notion of the music of the spheres (No. 1. 125). Hales compares Ovid's picture of Chaos in his *Metamorphoses*, I. 5-20, and Milton's in *Paradise Lost*, II. 890-916 :—

> Where eldest Night
> And Chaos, ancestors of Nature, hold
> Eternal anarchy, amidst the noise
> Of endless wars, and by confusion stand.
> For Hot, Cold, Moist, and Dry, four champions fierce,
> Strive here for mastery, and to battle bring
> Their embryon atoms.

3. **Nature,** the created universe, but thought of mythologically as a person, as in the lines just quoted from Milton, and as in his Nativity Hymn. Wordsworth's conception of Nature as an active beneficent power is different: she is to him not simply the visible universe created by God, but a manifestation of Godhead, of the "spirit that impels All thinking things, all objects of all thought, And rolls through all things."

4. **jarring,** contending.

5. **heave,** lift up. Cp. *L'Allegro* (60. 145), "That Orpheus' self may heave his head From golden slumber on a bed."

8. The four 'elements,' earth, fire, water and air.

15. **diapason** (Greek, *διὰ πασῶν χορδῶν*, 'through all strings'), the octave or interval which includes all the tones. Creation reached its climax in Man.

17. **Jubal,** *Genesis* iv. 21: "He was the father of all such as handle the harp and organ."

shell, used by Dryden, Pope and the eighteenth-century poets for lyre, in imitation of the Greek *χέλυς* and Latin *testudo*. How Hermes made a lyre of a tortoise-shell is told in the Homeric Hymn to Mercury (stanzas 4-9 of Shelley's translation).

28. **mortal alarms,** threats of death.

34. **dying notes.** Cp. Shakespeare, *Twelfth Night,* I. i. 4, "That strain again! it had a dying fall." **discovers,** uncovers, reveals: cp. *dis-* in disrobe, dismantle.

36. **lute,** guitar-like instrument used in fourteenth-seventeenth centuries (*C.O.D.*). Cp. Milton, *The Passion*:

> Me softer airs befit, and softer strings
> Of *lute,* or viol still, more apt for mournful things.

37. **violins** superseded the viol in the reign of Charles II.

41. **dame,** Lat. *domina,* mistress.

47. **mend,** improve. The sentiment lacks the humility of Browning's Andrea del Sarto:

> Ah, but a man's reach should exceed his grasp
> Or what's a Heaven for?

Hales reminds us that Dryden's age, the age of the Restoration, was not reverent nor humble-minded.

48. **the savage race,** wild beasts.

49. **trees.** A similar legend about Amphion is prettily embroidered by Tennyson in his poem of that name.

50. **sequacious of,** desirous to follow.

51. **raised the wonder higher,** produced an even greater marvel. But 'higher' may have a more literal meaning: produced astonishment in Heaven above, not simply among beasts and trees on earth.

53. Cp. *Alexander's Feast,* No. 67. 141, "She drew an angel down."

57. Cp. *Job* xxxviii. 4-7, "Where wast thou when I laid the foundations of the earth? . . . when the morning stars sang together, and all the sons of God shouted for joy?"

60. **This crumbling pageant.** Consciously or unconsciously, Dryden doubtless had Prospero's speech in his mind—Shakespeare, *Tempest,* IV. i. 152-6:

> The cloud-capp'd towers, the gorgeous palaces,
> The solemn temples, the great globe itself,
> Yea, all which it inherit, shall dissolve
> And, like this insubstantial *pageant* faded,
> Leave not a rack behind.

63. **untune the sky,** bring back Chaos by destroying the harmony that holds the universe together.

3. *Avenge, O Lord! thy slaughter'd saints, whose bones*

"No more mighty Sonnet than this 'collect in verse,' as it has been justly named, probably can be found in any language. Readers should observe that it is constructed on the original Italian or Provençal model. This form, in a language such as ours, not affluent in rhyme, presents great difficulties; the rhymes are apt to be forced, or the substance commonplace. But when successfully handled, it has a unity and a beauty of effect which place the strict Sonnet above the less compact and less lyrical systems adopted by Shakespeare, Sidney, Spenser, and other Elizabethan poets" (F. T. P.). See Appendix, "The Miltonic Sonnet." Tennyson's fine sonnet *To Montenegro* ("They rose to where their sovran eagle sails") was doubtless inspired by the recollection of Milton's sonnet, and, without direct imitation, recalls it nobly.

The occasion of the sonnet was a massacre, early in 1655, of the Protestant inhabitants of the Piedmontese valleys by the troops of the Duke of Savoy, who had ordered the people to attend Mass or vacate their homes within 20 days. The Vaudois or Waldensians, as they were called (perhaps from Peter Waldo, one of the founders of their sect), had been Protestants long before the Reformation; they accepted only two sacraments, baptism and the Lord's Supper, and sought to return to the simplicity of the earliest Christians. The massacre sent a thrill of horror through England; Cromwell headed a national subscription for the relief of the sufferers, and put pressure upon France, which put pressure upon the Duke of Savoy; so the surviving Waldensians were restored to their villages. "No English ruler has ever shown a nobler figure than Cromwell in the case of the Vaudois" (Morley).

7. **Piemontese**: troops of the Duke of Savoy.

10. An allusion to the saying that 'the blood of the martyrs is the seed of the church.' It goes back, though not quite in this form, to Tertullian.

12. **triple tyrant**: the Pope, wearer of the tiara or triple crown.

13. **thy way.** "The way" was the earliest name used by the Christians to denote their belief and practice: see *Acts* ix. 2, xix. 9.

14. **Babylonian woe,** the doom pronounced in *Revelation* xvii. and xviii. on Babylon, which the Puritans identified with the Church of Rome.

4. *The forward youth that would appear*

Andrew Marvell was born in 1621 at Winestead, near Hull, to which town his father soon afterwards removed, on his appoint-

ment as master of Hull Grammar School. Andrew was educated at this school and at Trinity College, Cambridge, and afterwards by a four years' tour on the Continent. In 1650 he went to Nunappleton, Lord Fairfax's Yorkshire seat, as tutor to Fairfax's daughter, Mary, afterwards Duchess of Buckingham. In 1654 he was living with John Oxenbridge, a famous preacher, who had paid two visits to the Bermudas (see No. 62). In 1657 he became Milton's colleague in the Latin Secretaryship to Cromwell. In 1659 he was elected Member of Parliament for Hull, and he retained this post in the Restoration Parliament and till his death in 1678. Goldwin Smith says of his poetry: "He touches at different points Herbert, Cowley, Waller, Dryden, and the group of Lovelace and Suckling. But his most interesting connection is with Milton. Of that intellectual lustre which was produced by the union of classical culture and ancient love of liberty with Puritan enthusiasm, Milton was the central orb, Marvell a satellite, paler yet bright."

Marvell is now chiefly remembered by the five poems contained in this book. The *Horatian Ode* gives a better idea than anything else in English of the characteristics of Horace in his great political Odes—sententious brevity, dignity, charm, *curiosa felicitas, i.e.* perfection of phrase reached by careful study, not by lucky inspiration. The effect is aided in Marvell's Ode by classical constructions and inversions in the Miltonic manner. Condensation was not natural to him: he attains it here by imitation of his model.

"Cromwell returned from Ireland in 1650, and Marvell probably wrote his lines soon after, whilst living at Nunappleton in the Fairfax household. It is hence not surprising that (l. 81-96) he should have been deceived by Cromwell's professed submissiveness to the Parliament which, when it declined to register his decrees, he expelled by armed violence:—one despotism, by natural law, replacing another. The poet's insight has, however, truly prophesied that result in his last two lines. This Ode, beyond doubt one of the finest in our language, and more in Milton's style than has been reached by any other poet, is occasionally obscure from imitation of the condensed Latin syntax" (F.T.P.).

Most striking is the writer's impartiality. His moderation is not the spirit of worldly compromise but the ability to see both sides of a controversy. He admired Cromwell's strength and justice, besides looking with awe upon him as the grand instrument of Fate; but he was not a regicide, and no finer tribute than his was ever paid to Charles.

Metre.—The rhythm has more affinity to Milton than to the smooth regular numbers that Waller brought into fashion. Harshness and abruptness are not avoided, for they befit the theme; but there is a strong and deep music. The octosyllabic couplet followed by a short hexasyllabic couplet in each stanza is happily

devised to give the effect of the Alcaic stanza used by Horace in his great odes; the Alcaic stanza itself can only be writen in English by a *tour de force*, as by Tennyson in his lines on Milton. Marvell, unlike Horace, uses rhyme. The metre of Collins in his *Ode to Evening* (*G.T.* 186) is similar, but not identical, and his ode is rhymeless.

Argument.—Now is the time for war, not for study. So Cromwell sought to fulfil his destiny through war: he began by violently cutting his way through opposing forces among the Parliamentarians; then, like lightning striking through the air, he smote palaces and the King himself. He is no more to be censured than the lightning: just such a natural force, he, a country gentleman, rose by industrious valour till he reshaped a kingdom. He represents Fate, a power stronger than Justice. Strong in war and in statecraft, he brought the King to the scaffold. Charles's death was dignified; yet the 'Bleeding Head' was of happy omen for the State, as at Rome. Cromwell has now tamed Ireland in one year and offers his victory submissively to the Commonwealth. On France, Italy, Scotland, and all tyrant-ridden States, he will impose his power: he must keep the sword in readiness: a power won by force must by force be maintained.

1. **forward,** predicative: 'the youth that wishes to show himself ready and eager.'

3. **in the shadows,** a Latinism for 'in retirement.'

4. **numbers,** a Latinism for 'verses' used by Milton and others.

9. **cease,** a Latinism for 'be idle.'

12. 'Pressed forward the destiny that appointed him an active career'; he did not drift along as in a fatalistic spirit, but eagerly carried out the task assigned him by Fate.

15. **thorough** and *through* are the same word. The O.E. *thurh* became two syllables through the stressing of the *r*. Cp. Shakespeare, *M.N.D.* II. i. 3, "Thorough bush, thorough brier."

17-20. "Such an ambitious soul resents rivalry as much as hostility; to be thwarted by restrictions seems worse than to be openly opposed." In the early part of the Civil War Cromwell was much fretted by the Earl of Manchester's ineffectiveness and dilatoriness.

23. The sense is "He struck at the King's head, undeterred by the crown which might have been expected to protect it from outrage"; but there is an allusion to the wreath of laurel which the first Caesar wore—as his enemies said, to disguise his baldness.

29. **his private gardens.** Except for one short year of Parliamentary life (1628) Cromwell lived in retirement till his forty-first year (1640), first on his paternal estate at Huntingdon, then at St. Ives, and then at Ely; in each place he farmed his own land.

32. **bergamot,** a kind of pear: Fr. *bergamotte* from a Turkish word meaning ' prince's pear.'

34. **the great work of time,** the English monarchy established by the labours of a long succession of kings.

39. **those** : the ancient Rights, which hold (remain unbroken) in the hands of a strong king, break in the grasp of a weak one.

41-4. " The allusion is to the old physical doctrines of the non-existence of a vacuum and the impenetrability of matter " (F.T.P.).

46. **Where his,** etc., where the deepest scar was not inflicted by him. The rhetorical question, " What field . . . ," in this stanza may be a reminiscence of Horace's *Quis ... campus* in Odes, II. i. 29-30.

47. **Hampton** Court, where Charles I. in 1647 was for a time in the hands of Cromwell and the Army, who were afraid that the Presbyterians in Parliament might make a peace with him that would sacrifice the fruits of victory. The Army negotiated with Charles, but he escaped to Carisbrook Castle in the Isle of Wight and began corresponding with the Scots and Royalists.

52. **case,** cage. " Contemporary pamphleteers and memoir writers often put forward the theory that Cromwell frightened the King into this flight from Hampton Court in order to forward his own ambitious designs. . . . There is no evidence in support of this theory."—C. H. Firth, *Cromwell,* p. 185.

53. **the Royal actor,** protagonist in the struggle of the Civil War in which his own death was the culmination of the tragedy: the scaffold is thought of as a stage (cp. ' scene ' in l. 58).

58. **scene,** Lat. *scena,* properly the background of a stage, often used (as here) for the stage itself.

59. **keener eye.** In Latin *acies* is used both for the blade of a sword and for the eye. Perhaps this suggested to Marvell the conceit: " He gazed unflinchingly at the axe with an eye keener than the axe's edge."

64. Cp. Prof. C. H. Firth's account of the execution in his *Cromwell,* p. 229: " Then, as he stood, he said two or three words to himself, with hands and eyes lifted up, and *lying down, placed his neck on the block.* For a moment *he lay there* praying; *his eye shining,* said one of those who watched, *as brisk and lively as ever he had seen it.* Suddenly, he stretched forth his hands, and with one blow the grey-bearded man severed his head from his body."

66. **assured,** etc., " established securely the power which rested on force," or else, as Palgrave understood it, " the power which was fated."

67-72. Livy (I. 55) relates that when the foundations of the Capitol were being dug " a human head with features undecayed " was discovered, and the soothsayers interpreted it as an omen that the Capitol would be " the citadel of empire and head of the world " (*arcem imperii caputque rerum*).

73. Cromwell landed at Dublin, August 13, 1649 ; he returned to England in May 1650.

85-6. At the summons of the Parliament Cromwell returned to England to take up the post of Commander-in-chief in the war against the Scots. The **Kingdom** he presented to the Commons was Ireland. **rents,** tribute. Cp. Chaucer, *Man of Law's tale*, 1044, " Death, that taketh of heigh and logh his rente."

87. **what he may,** a Latinism, *quod possit,* ' as far as he can.' **forbears,** gives up.

89. **spoils,** the booty he has won with his sword, Lat. *spolia.*

90. **the Public's skirt :** a quaint term, as it sounds to our modern ears, and we may wonder whether Marvell was not more the servant than the master of the rhyme ; but he may well have had in mind the Biblical phrase, " take hold of the skirt," in the sense of " place oneself under the protection." Cp. *Zechariah* viii. 23, " In those days it shall come to pass that ten men . . . shall take hold of the skirt of him that is a Jew, saying, we will go with you, for we have heard that God is with you."

93-6. The well-trained falcon, having killed her prey, returns at once to her perch, ready to obey the falconer's next command. **lure,** recall by the attraction of the bunch of feathers within which the falconer keeps a tempting supply of food. The bunch of feathers was known as ' the lure.'

97. **presume,** confidently venture. For the transitive use compare Milton, *P.L.* IX. 921, " Bold deed thou hast presumed, adventurous Eve."

101-2. He will inspire as much terror in Gaul (France) as did Julius Caesar, and as much in Italy as did Hannibal.

104. **climacteric,** accented on the penultimate, as elsewhere in English poetry : " shall bring about an important crisis in their history, as the climacteric year brings a crisis in a human life." The old medical notion that certain years are critical in human life finds expression in the Greek κλιμακτήρ, ' critical period,' from κλῖμαξ, ' climax,' properly ' a ladder.'

105-6. Marvell predicts Cromwell's victory in Scotland. **parti-colour'd** is a play on the word *Pict*, the name of an ancient tribe in North Britain, used by Marvell for the Scots, as he uses the old Latin name *Caledonia* for Scotland. ' Pict ' recalls to Marvell the Latin *pictus* which sometimes has the meaning of ' parti-coloured ' ; and ' parti-coloured ' suggests to him ' shiftiness of

mind' as well as the different coloured stripes of a Scottish tartan plaid.

107. **sad.** The modern meaning is appropriate, but Marvell may have meant 'serious'—as in Shakespeare, *Twelfth Night*, III. IV. 5, "Where is Malvolio? He is sad and civil."

112. **The Caledonian deer,** the Scots, the natural prey of the English troops.

116. **erect,** drawn in readiness.

118. **The spirits,** etc.: the conspirators who plot in darkness.

5. *Yet once more, O ye laurels, and once more*

Lycidas was called by Mark Pattison, no mean authority, "the high-water mark of English poesy." It is obvious that anything on so high a level cannot be fully appreciated at a first reading; it is also obvious that anything so good as this must be worth any pains we are willing to spend upon it.

One great element in its charm is its rich deep music, which grows upon us with each re-reading. To read it aloud, and to learn it by heart, are therefore two of the best helps towards its appreciation.

On the other hand, there is no need for the reader to be discouraged if the poem does not immediately appeal to him. Genuine lover of poetry, and great critic as he was, Dr. Johnson wholly failed to realise its beauty. See his strictures in his *Lives of the Poets.*

Edward King, though younger than Milton, had been a fellow-student of his at Christ's College, Cambridge. He had become fellow and tutor of his college. In August 1637, at the age of twenty-five, he was drowned in crossing to Ireland. His Cambridge friends published a volume of commemorative poems, Greek, Latin and English: asked to contribute to this, Milton wrote *Lycidas*, breaking a resolution he had formed to abjure poetry till he had studied more and gained more experience of life.

Why did he choose the pastoral form? It was dear to him as a lover of ancient poetry. Theocritus and Bion in Greek, Virgil in his Latin Eclogues, had clothed themselves and their friends in the garb of shepherds; in English Spenser had done the same thing. Johnson disliked the convention: by his time it had been used so often by inferior poets that it had become very tedious. But genius can always rescue it from tediousness: Shelley's *Adonais* and Arnold's *Thyrsis* are two magnificent pastoral elegies written since Johnson's time. No doubt, to enjoy the modern examples to perfection, the reader should be familiar with the ancient models, at least through the medium of translation. He should also be prepared to accept the pastoral form as a convention: he must not take it too seriously and expect the

shepherds to be realistic, but think of the poet and his friends as the realities and their shepherd garb as a pretty disguise. Similarly, we cannot enjoy the design of an old tapestry if we expect it to reproduce a scene from nature with photographic accuracy: its beauty is of a higher kind than the beauty of a photograph, but it is a symbolic beauty, the flowers and the human figures and animals in the tapestry yielding us pleasure as an arrangement of lines and colours expressive of the artist's feeling, not as an exact imitation of something in nature.

Could genuine sorrow be expressed, it may be asked, in so artificial a mould? Assuredly: an artist can best express his emotion, at all events his "emotion recollected in tranquillity," in the terms of his own art; and especially is this true of a reserved nature, like Milton's. The artificiality in *Lycidas* is only on the surface. The poem is filled with deep emotion, though it is true that the two most passionate passages in it are those which express, not Milton's regrets for King, but his own convictions about life (l. 64-84) and about religion (l. 113-131).

Metre.—The ringing rhymes and the varying length of the lines wonderfully respond to the changing moods and themes that follow in rapid succession. So skilfully are the rhymes interlaced that even a careful reader might fail to observe that some lines, including the first, are left without a rhyme at all. That this irregularity of rhyme and metre is not unpolished crudity but masterly manipulation may best be realised by contrasting the effects obtained with the monotony of most long poems in heroic rhymed couplets. On a smaller scale Coleridge's *Kubla Khan* (*G.T.* 316) is a similar triumph of varied metre.

1-5. "Once again I attempt poetry, without waiting for time to ripen my powers." The modest consciousness of immaturity in a poet who might well have been proud of the splendid work he had already produced is one proof of Milton's greatness of mind: compare Keats's self-disparagement in his Preface to *Endymion*. In his *Reason of Church Government* (1641) Milton writes:

"Neither doe I think it shame to covnant with any knowing reader, that for some few years yet I may go on trust with him toward the payment of what I am now indebted, as being a work not to be rays'd from the heat of youth, or the vapours of wine, like that which flows at wast from the pen of some vulgar amorist, or the trencher fury of a riming parasite; nor to be obtain'd by the invocation of Dame Memory and her Siren daughters, but by devout prayer to that eternall Spirit who can enrich with all utterance and knowledge, and sends out His seraphim with the hallow'd fire of His altar, to touch and purify the lips of whom He pleases. To this must be added industrious and select reading, steddy observation, insight into all seemly and generous arts and affaires; till which in some measure be compast, at mine own peril

and cost, I refuse not to sustain this expectation from as many as are not loath to hazard so much credulity upon the best pledges that I can give them."

laurels, myrtle, and **ivy** have classical associations with song. 'Apollo's laurel-wreath' (*laurea Apollinaris*, Horace, *Odes*, IV. ii. 9) was the poet's reward. At Greek banquets each guest, as he sang in his turn, held a myrtle-bough. The ivy was sacred to Bacchus and worn by poets in token that they were inspired by him: cp. Virgil, *Eclogue*, VII. 25, *hedera crescentem ornate poetam*, "deck with ivy the rising poet."

2. **brown,** dusky. Cp. *Il Penseroso* (61. 134), 'shadows brown.'

3. **crude,** raw, unripe, Lat. *crudus*—with reference to Milton's genius, not to King's untimely death.

4. **forced,** constrained by necessity. When Milton gives two epithets to a substantive, he often places them one on each side: cp. 'sad occasion dear' in l. 6.

5. **mellowing year.** Warton pointed out that the leaves of the laurel, myrtle and ivy are not affected by the mellowing year. Milton was thinking less of the symbol than of the thing symbolized—his poetry.

6. **dear,** used of persons and things that excite strong emotion, whether of pleasure or the opposite. So Shakespeare writes 'dearest foe' (*Hamlet*, I. ii. 182), 'dearest groans' (*All's Well*, IV. v. 11), 'dearest spite' (Sonn. 37).

7. **Compels:** the verb is singular, because the 'bitter constraint' and 'sad occasion' are really one and the same thing.

8-11. Observe the pathetic effect of the repetitions.

9. **peer,** equal—Lat. *par*.

10. Cp. Virgil, *Eclogue*, X. 3, *Neget quis carmina Gallo?* "Who would refuse songs to (the memory of) Gallus?"

11. **build,** a Latinism, *condere carmen*.

13. **welter,** roll. Cp. *Nativity Ode* (l. 124), 'the weltering waves.' **parching,** generally used of the effect of the sun, but used by Milton in *Paradise Lost*, II. 594, of the shrivelling effect of frost.

14. **melodious tear.** So Spenser had called the songs in which he laments the condition of his times 'The tears of the Muses' (Hales).

15. **the sacred well,** Aganippe on Mount Helicon.

16. **the seat of Jove,** the altar mentioned in the fourth line of Hesiod's *Theogony*.

19. **So,** even as I do now. **gentle,** noble, as in Chaucer. **Muse,** here put for 'poet' as is shown by 'he' in l. 21.

20. **lucky words,** words of good omen. **destined urn,** the tomb appointed me by destiny: 'urn' is a Latinism, properly implying the burning of the body, but *sable shroud* (black coffin) shows that Milton has no such thought. 'Shroud' originally meant 'covering' (as in *Nativity Ode*, No. 1. 218) so that it could be used of the coffin as well as of the garment in which the dead was wrapped. In the song in *Twelfth Night* (II. iv. 61) it is, however, used in the modern sense, and 'my shroud of white' is contrasted with 'my black coffin,' not identified with it.

23-36. "We were fellow-students at Cambridge, and were together at morning, noon and night."

25. **high,** upland. **lawns,** open treeless spaces: the older form was 'laund,' cp. the French *lande*.

26. Milton had doubtless seen the phrase "the eyelids of the morning" in the marginal rendering of *Job* iii. 9 (A.V. of 1611); but, as Masson points out, the picture of morn opening her eyes upon the upland fields is Milton's own.

28. "Heard the grey-fly when she . . ."—*i.e.* at noon, the 'sultry' time. The grey-fly is the trumpet-fly, not the chafer which hums at dusk and is mentioned in Collins's *Ode to Evening* (*G.T.* 186)—"where the beetle winds His small but sullen horn."

29. **Battening,** 'feeding,' here used transitively.

30. Milton wrote originally:

> "Oft till the ev'n-starre bright
> towards heaven's descent had slop'd his burnisht wheel."

It has been objected that the evening-star does not 'rise,' but only appears, and that it is always on 'heaven's descent.' One has to admit the existence of such inaccuracies in Milton: he never got so far away from Nature as Dryden, Pope and their followers, but neither had he anything of Tennyson's careful observation of natural phenomena.

31. **westering,** moving westward.

33. **Tempered,** modulated (Latin, *temperare*). **oaten,** another Latinism: Virgil (*Eclogue*, I. 2) uses *avena*, 'oaten straw,' of a pastoral flute.

34-6. **Satyrs** (Greek) and **Fauns** (Roman), merry rural deities, having human forms but traces of the goat in horns or ears or 'cloven heel.' Here they denote the Cambridge undergraduates, as **Damœtas** (a Greek shepherd's name, taken from Theocritus) denotes some Cambridge tutor.

38. **never must return,** for 'must never return,' *i.e.* 'art fated never to return.' The emphatic 'never' is made still more emphatic by its position.

40. **gadding.** Hales quotes from Bacon's *Essays*: "Envy is a gadding passion, and walketh the streets, and doth not keep home."

41. **echoes.** Cp. Moschus in his (Greek) Epitaph on Bion: "Echo laments silently among the rocks and no longer mimics thy lips"; and Shelley in *Adonais* (st. 15)—

> Lost Echo sits amid the voiceless mountains
> And feeds her grief with his remembered lay.

45. **canker,** the same as 'cankerworm' in *Joel* i. 4, a passage describing a succession of insect-plagues. Shakespeare has the same simile more than once. Cp. Sonnet 94—

> The summer's flower is to the summer sweet,
> Though to itself it only live and die,
> But if that flower with base infection meet,
> The basest weed outbraves his dignity;

followed in the next Sonnet by—

> —the shame
> Which, like a canker in the fragrant rose,
> Doth spot the beauty of thy budding name.

46. **taint-worm.** Sir T. Browne in his *Vulgar Errors*, Bk. III., mentions a mistaken belief of the country people that 'a kind of spider, called a tainct, of a red colour' is 'a deadly poison unto cows and horses' (Masson).

47. **wardrobe.** Milton originally wrote 'buttons.'

52. **the steep,** probably Penmaenmawr, a mountain on the coast of Carnarvon, between Conway and Bangor: there are several stone-circles, generally called Druidical circles, on it. Gray refers to the same mountain in *The Bard* (*G.T.* 159.15)—

> On a rock, whose haughty brow
> Frowns o'er old Conway's foaming flood.

54. **Mona,** the island of Anglesey, the last stronghold of the Druids. It was once covered with woods, the dark groves associated with Druidical worship: hence the epithet 'shaggy.' **high:** Holyhead mountain, in the extreme west of the island, rises direct from the sea to 700 ft.

55. **Deva,** "the sacred Dee," as Tennyson calls it. **Chester,** on the Dee, was the port from which King had sailed. **wizard,** magical. There was a belief that the Dee, the border-river between England and Wales, often changed its channel: when the water drew nearer to England, the English had the worse in any encounters, and *vice versa*. Spenser calls the Dee 'divine,' and Drayton calls it 'hallowed.'

56. The torrent of the poet's eloquence is abruptly checked by

his sudden realisation of the futility of his imaginings. Observe the effect of the slow spondees in this line.

56. **fondly,** foolishly, vainly.

58. **the Muse,** Calliope. Milton refers to the same story of the death of Orpheus in *P.L.* VII. 32-38—

> But drive far off the barbarous dissonance
> Of Bacchus and his revellers, the race
> Of that wild *rout* that tore the Thracian bard
> In Rhodope, where woods and rocks had ears
> To rapture, till the savage clamour drowned
> Both harp and voice; nor could the Muse defend
> Her son.

Read the very beautiful version of the legend of Orpheus in Virgil, *Georgic* IV. 453-527.

63. **Hebrus,** river of Thrace. **Lesbian shore,** across the Aegean Sea to the shore of the island of Lesbos.

64-84. The first great digression in "a higher mood." The great Elizabethan age of literature was over, and the poetry fashionable in 1637 was the light lyrical verse of Cavalier poets.

64. **uncessant.** We now always use 'incessant.' There is no clear rule as to when the English prefix *un-* or the Latin prefix *in-* is preferred. Abbott, *S.G.* § 442, cites many words in which Shakespeare's practice differs from the modern—*e.g.* incertain, incivil, unpossible, unperfect, unconstant.

66. **meditate,** 'practise,' Lat. *meditari.* Cp. Virgil, *Eclogue* I. 2.

67. **use,** are wont. The present tense is now obsolete in this meaning, though the past tense is still common.

68. **Amaryllis** and **Neæra,** classical names of shepherdesses. Milton is thinking of the love-poetry of Herrick and others: in the "tangles of Neaera's hair" he is not quoting, but anticipating, Col. Lovelace's *To Althea from Prison* (No. 43. 5).

70. **clear,** bright, rising above the mists of earth-bound souls. Cp. the "bright aerial spirits" of the opening lines of *Comus.*

71. The commentators quote Tacitus, *History,* iv. 6, *etiam sapientibus cupido gloriae novissima exuitur,* "the desire of fame is the last (desire) cast off by the wise," and Sir Henry Wotton, who probably had this saying of Tacitus in his mind when he wrote of James I., "I will not deny his appetite for glory, which generous minds do ever latest part from."

75. Milton was too good a classical scholar to confuse the three Fates of mythology (Clotho, Lachesis, Atropos) with the three Furies (Tisiphone, Megara, Allecto). It was Atropos, the third Fate, who cut the thread of life. But Milton feels her to be so ruthless and *blind* (undiscriminating) that he calls her a Fury.

76. " But (she does) not (slit) the praise."

77. Cp. Virgil, *Eclogue* VI. 3, *Cynthius aurem vellit et admonuit*, " The Cynthian (Phoebus Apollo) twitched my ear and admonished me." Apollo was the patron of poets : cp. *Georgics*, iv. 6-7.

79. **glistering foil,** shining tinfoil.

80. **Set off,** fully displayed, agreeing with ' foil.'

82. **Jove.** This name for the supreme Deity is natural because Apollo is the speaker. Milton felt no incongruity in the blending of Christian ideas with classical names and imagery. Dr. Johnson reproves him for the mixture. But Milton's mind was as reverent as Johnson's, and in so far as he felt the likeness of his religious feelings to those of the noblest ancients to be more vital than the differences, he was broader-minded than his eighteenth-century critic.

83. **lastly,** finally and irrevocably.

85-7. The poet feels himself rebuked by the example of the ancient pastoral poets, Theocritus and Virgil, for having attempted, in the digression on Fame, too lofty a theme. **Arethuse,** Arethusa, a fountain in Sicily, where Theocritus lived. The story of the water-nymph Arethusa and her flight under the sea from the river-god Alphēŭs is told in a pretty lyric of Shelley's (" Arethusa arose "). **Mincius,** now the Mincio, a river in N. Italy, ' honoured ' because Virgil was born near it. The river-god is represented ' crowned ' with the reeds that grow in his stream or on his banks ; they are ' vocal ' because shepherds make flutes of them, as Pan does in Mrs. Browning's poem, " A Musical Instrument." **mood,** ' strain,' as in " the Dorian mood," *P.L.* I. 550.

88. **oat,** as oaten flute in l. 33.

90. **in Neptune's plea,** to plead as representing Neptune at the inquest into King's death.

91. **felon,** adj., guilty and put upon their trial.

93. **gust of rugged wings,** gust with rugged wings, rugged-winged gust. Some commentators say that ' rugged ' and ' ragged,' though of different origin, were confused in Milton's time, and compare ' ragged ' in *L'Allegro* (60. 9). Prof. Elton thinks the evidence of confusion insufficient, and prefers to give each word a distinct meaning ; so he explains ' rugged ' as ' harsh.' ' Ragged ' and ' rugged ' seem generally distinct in Shakespeare : ' ragged ' is several times used of rocks, ' rugged ' is an epithet of looks or persons, though once of a bear, and once of a beard.

96. **Hippotadès :** Aeŏlus, god of the winds, son of Hippŏtēs.

97. **his dungeon,** either (1) the prison in which Aeolus confined the winds, or (2) each particular wind's own cell. **was strayed :** for the old (and correct) use of the verb ' to be ' with intransitive

participles, where we now use the auxiliary 'have,' see Abbott, *S.G.* § 158.

100-1. These two lines were applied with great effect by John Bright, in a speech in the House of Commons, to the Alabama, the privateer that nearly caused a war between England and the Northern States of America during the war between North and South.

the eclipse : the ancient belief that eclipses of the sun and moon portended disaster may be illustrated by the story of Nicias and the Athenian army at the siege of Syracuse, by many passages in the Bible, the Greek and Roman poets, Shakespeare, and by Milton, *P.L.* i. 596-9. **rigged with,** either (1) to the accompaniment of, or (2) with curses instead of sails : the second interpretation is the more forcible.

103. **Camus, reverend sire.** " Father Tiber " is familiar to all students of Latin poetry and to English readers of Macaulay's *Lays of Ancient Rome.* Similarly Milton personifies the river Cam at Cambridge. River-gods in ancient art and poetry were represented as decked with the vegetation that clothed the river-banks : so in Virgil, *Aen.* VIII. 34, " shadowy reeds veiled the hair " of the god Tiber when he appeared to Aeneas.

104. **bonnet,** still used in Scotland, though no longer in England, of a man's head-covering.

sedge : here used adjectivally, ' made of sedge.'

105. **figures dim,** said to refer to " certain indistinct or dusky streaks " found on sedge-leaves " when dried, or even when beginning to wither."

106. **sanguine flower,** the hyacinth. Hyacinthus, in the classical legend told by Ovid in *Metamorphoses* x., was a Spartan prince whom Apollo accidentally slew. In grief for his loss Apollo caused a flower to spring up from his blood, with the exclamation of woe AI AI marked upon its petals.

107. **pledge,** a Latinism (*pignus*) for ' child.'

108-131. When this passage was written Archbishop Laud was at the height of his power. He was a genuine reformer, anxious for beauty and dignity and reverence in church services, but in his merciless insistence on outward uniformity he won the hatred of the Puritans with whom Milton was to be conspicuously associated. Milton's attack was doubtless deserved by the baser elements that attached themselves to Laud ; but Laud's party also included so finely spiritual a soul as George Herbert.

Palgrave, in his note, says that *Lycidas* " suffers by the harsh intrusion of the writer's narrow and violent theological politics." But it does not seem true to say that Milton has allowed his politics to spoil his poetry. On the contrary, it is just here that the poem rises to its greatest height of passion. As Prof. Elton

finely says, " In the rest of *Lycidas*, though the passion is genuinely present, yet it is filtered through many runlets, and we are blinded to the real fulness of the stream : but here it runs in one current, and irresistibly." Mark Pattison (*Milton*, p. 30) compares the " thrill of awestruck expectation " raised by the opening words with " that excited by the Cassandra of Aeschylus' *Agamemnon*." Ruskin admired the passage greatly, and devoted part of a lecture to its examination (*Sesame and Lilies*, § 20-25).

109. **The Pilot,** St. Peter.

110. **keys.** Cp. *Matthew* xvi. 19, " I will give unto thee the keys of the kingdom of heaven."

111. **amain,** by main force. For the old use of *a* with the force of a preposition, see Abbott, *S.G.* § 140.

112. **mitred,** wearing the mitre or head-dress of a bishop. Milton accepts the tradition that St. Peter was bishop of Rome. **bespake,** spake, as in No. 1. 76 (see note).

114. **Enow,** said to be an old plural of ' enough.' Morris, *Eng. Accidence*, § 235.

115. Cp. *St. John* x. 12-13 ; *Paradise Lost*, iv. 192-3—

> So clomb this first grand thief into God's fold :
> So since into his Church lewd hirelings climb.

Cp. also the concluding couplet of Milton's Sonnet to Cromwell :

> Help us to save free conscience from the paw
> Of hireling wolves, whose gospel is their maw.

118. **shove.** The homely word effectively expresses Milton's disgust. It was bold to use it, and Milton has not escaped censure, as we have seen, for harshness ; but the instinct of the great artist has not failed him here, any more than it fails a great musician when he deliberately introduces a discord.

119. **Blind mouths** ! Another bold expression, but completely justified by the effectiveness of the condensation : the intruders are blind, and so greedy that they are all ' mouth.' The Latin *gula* came to be used in the same way of a glutton.

122. **are sped,** have got their (good) fortune. *Sped* is past part. of the verb, *to speed*, still used in " God speed you ! " = " God give you success ! " Cp. Shakespeare, *M. of V.* II. ix. 72, " So be gone ; you are sped."

123. **list,** choose. Originally an impersonal verb, *him listeth.*

flashy, explained by Dr. Johnson as ' showy without substance.' Others explain it as ' insipid,' quoting Bacon's saying in his essay " Of Studies " : " Distilled books are, like common distilled waters, *flashy* things."

124. **scrannel,** thin, feeble : the word is said to survive in the Lancashire dialect. The line is adapted from Virgil, *Eclogue*

iii. 27, *Stridenti miserum stipula disperdere carmen*, "to mangle a wretched tune on a grating straw."

125. Spenser had attacked hireling shepherds in the Church in his *Shepheards Calender*, Eclogue for May:

> Thilke same bene shepeheardes for the Devils stedde,
> That playen while their flockes be unfedde.

129. **and** (with) **nothing said**, an adverbial clause, "without any protest from the English Church." For this use of *and* with the participle, cp. *G.T.* 18. 20, "and no pace perceived," and examples in Abbott, *S.G.* § 95.

130-31. Milton's prophecy of doom is necessarily vague, but not the less impressive from its vagueness. He could not have known in 1637 precisely how the reformation or revolution which he desired would come; could hardly have predicted the action of the two Houses of Parliament after 1640 or the axe that would behead Laud in 1645 (two interpretations that have been found for the "two-handed engine"). Probably he had in his mind the "sharp two-edged sword" of *Revelation* i. 16 and ii. 12, and perhaps also he was anticipating the mighty sword which the Archangel Michael "brandished with huge two-handed sway" in battle with the rebel angels (*Paradise Lost*, VI. 250-253).

132. **Alphĕŭs**, the god of the river of that name in Arcadia, looked upon as a patron of pastoral poetry, both because Arcadia was the Paradise of shepherds, and because of his union with Arethusa, who might be supposed to inspire the Sicilian pastoral verse of Theocritus. See note on l. 85.

135. **bells.** Cp. blue-*bells*, and *Tempest*, v. i. 89, "In a cowslip's bell I lie" (Hales).

136-151. Flower-pieces were common in English pastoral poetry, one of the best-known being in Spenser's *Shepheards Calender* for April:

> Bring hether the Pincke and purple Cullambine,
> With Gelliflowres;
> Bring Coronations, and Sops in wine,
> Worne of Paramoures:
> Strowe me the ground with Daffadoundillies,
> And Cowslips, and Kingcups, and loved Lillies:
> The pretie Pawnce,
> And the Chevisaunce,
> Shall match with the fayre flowre Delice.

More familiar to modern readers are the scene in *Hamlet* where Ophelia distributes flowers among the company (Act IV. Sc. v.) and the lovely passage in *Winter's Tale*, IV. iv. 103-127. Ruskin (*Modern Painters*, Vol. 2, Part iii. Sec. 2, Ch. 3) compares the flowers in *Lycidas* with Perdita's in *Winter's Tale*. "In Milton

it happens, I think, generally, and in the case before us most certainly, that the imagination is mixed and broken with fancy, and so the strength of the imagery is part of iron and part of clay." After examining Milton's lines singly, he quotes Perdita's ten lines beginning " O Proserpina " and comments : " Observe how the imagination in these last lines goes into the inmost soul of every flower, after having touched them all at first with that heavenly timidness, the shadow of Proserpine's, and gilded them with celestial gathering, and never stops on their spots or their bodily shape ; while Milton sticks in the stains upon them, and puts us off with that unhappy freak of jet in the very flower that, without this bit of paper-staining, would have been the most precious to us of all. ' There is pansies, that's for thoughts.' "

Modern critics have pointed out that, though the country-bred Shakespeare was careful about the seasons of his flowers, Milton and most other pastoral poets were not. " Lycidas' laureate hearse is strewed with three kinds of berries and eleven kinds of flowers ; but on Aug. 11, when King was drowned, none of the berries would have appeared, and nine of the eleven flowers would be over " (A. Sidgwick).

136. **use,** are wont (to be). Cp. l. 67.

137. **wanton,** frolicsome, sportive. Cp. No. 60. 27, ' wanton wiles.'

138. **fresh lap.** Cp. Shakespeare, *Richard II.* III. iii. 47, " The fresh green lap of fair King Richard's land." **Swart star,** the dog-star Sirius : it withers flowers, and so is thought of as itself dark (swarthy) in colour. **sparely,** seldom.

139. **quaint:** see note on No. 1. 194. **Enamelled :** see note on No. 62. 14.

141. **purple,** make bright. Milton was thinking of the Lat. *purpureus,* which often means ' bright.'

142. **rathe,** early. A word now obsolete, but revived by Tennyson (*In Memoriam,* CX. " The men of rathe and riper years "). *Rather* is a comparative formed from it.

forsaken. Milton first wrote ' unwedded.' Cp. Shakespeare's " Primroses That die unmarried ere they can behold Bright Phoebus in his strength " (*Winter's Tale,* IV. iv. 122).

144. **freaked.** *Freckle* is a diminutive of *freak,* the substantive. Cp. ' freckled cowslip,' *Henry V.* v. ii. 49 (Hales).

145. **glowing :** an unexpected epithet for so retiring a flower, but some nature-lovers have justified Milton by pointing out that the violet does glow on a woodland path.

146. **well-attired :** Ruskin strongly condemned this epithet, which certainly seems intolerably prosaic to a modern ear. Hales gives two alternative interpretations—(1) well-covered with leaves,

(2) fair-flowered, well head-dressed. The head-dresses of Elizabethan ladies, he reminds us, were called ' attiers.'

151. **laureate,** Lat. *laureatus*, crowned with laurels, either because Lycidas was a poet or because he was lamented by poets. **Hearse,** tomb, as in the epitaph on the Countess of Pembroke, " Underneath this sable hearse." *Hearse* was used both for tomb and coffin ; so that when hearses were first put on wheels, they were called ' locomotive hearses,' as in Dickens's *Christmas Carol.*

152. **so to interpose,** in order to gain a little temporary ease by means of this fancy. The ' false surmise ' is the fancy that Lycidas is in his tomb, whereas he is really unburied.

156-162. Milton already knows how to heighten the majesty and enrich the music of his verse by apt choice of geographical names. So in many splendid passages of *Paradise Lost—e.g.*, Bk. I. 302-7.

157. **whelming.** Milton at first wrote ' humming,' a Shakespearian epithet of ' water ' (*Pericles*, III. i. 64).

158. **monstrous,** full of monsters. There is a wonderful picture of " the secrets of the deep " in Clarence's dream in *Richard III.* I. iv.

159. **moist vows,** tearful prayers.

160. **the fable of Bellerus old,** the land of Bellerus, famous in fable. *Bellerium* was the name given by Roman geographers to Land's End, the extreme point of Cornwall ; from this Milton apparently coined Bellerus as the name of an old Cornish giant. He had originally written ' Corineus '—the name of a giant mentioned in Spenser's *Faerie Queene* (II. x. 10, 12) as having come into Britain with Brute.

161. **the guarded mount,** St. Michael's Mount. The Archangel himself is " the Vision " : there is a legend that some hermits had once seen him sitting on a craggy seat at the top of the rock. The Mount is called ' guarded,' either because (1) the Archangel keeps guard on it, or (2) because there was an old Norman fortress there. Spenser had written in his *Shepheards Calender* (July), " St. Michels Mount who does not know, that wardes the westerne coste ? " and Drayton had described it in *Polyolbion* (Song I).

162. **Namancos** T. (*i.e.* Turris, ' tower ') and the castle of **Bayona** are marked in Mercator's Atlas, 1623 and 1636, which Milton may well have used, on the coast of Galicia, near Cape Finisterre. Camden says that Land's End is " the only part of our island that looks directly towards Spain." So the Angel is gazing, past France, straight across the sea to Spain.

164. **dolphins,** like those which, in classical legend, saved the life of the Greek lyric poet Arion. The classical stories were all so real to Milton that there would seem to him nothing incon-

gruous or artificial in the introduction of this allusion. On the modern reader it jars a little, like the mermaid in Campbell's *Battle of the Baltic* (*G.T.* 251).

164. **waft,** convey through air or over water (*C.O.D.*).

166. **your sorrow,** he whom you sorrow for. So in Latin *amor, spes, cura,* are used for the person who is the object of love, hope, or anxiety.

167. **watery floor.** Cp. " the floor of heaven," Shakespeare, *M. of V.* v. i. 58.

168. **the day-star,** the sun.

169. **repairs,** makes fresh again—a Latinism.

170. **tricks,** dresses, adorns, sets in order. Cp. *Il Penseroso,* No. 61. 123, " tricked and frounced."

173. Cp. *St. Matthew* xiv. 22.

174. **other,** different from the earthly groves and streams. The understatement is more effective than an admiring epithet would have been.

175. **oozy.** See note on No. 1. 124.

176. **unexpressive,** inexpressible. **Nuptial song,** sung at " the marriage-supper of the Lamb," *Revelation* xix. 9.

179. Cp. in *Paradise Lost,* xi. 80, the description of " the Sons of Light " sitting " in fellowships of joy."

181. A Biblical phrase : cp. *Isaiah* xxv. 8 ; *Revelation* vii. 17.

183. **Genius,** protecting spirit. Cp. No. 1. 186 and No. 61. 154. In thus thinking of the dead Lycidas, Milton is falling again under the influence of classical poetry. Cp. Virgil's deification of Daphnis in Eclogue v.

186-193. Milton himself has been the shepherd lamenting his dead friend ; but in this brief epilogue he separates himself from the singer and passes judgment on the song.

186. **uncouth** in *Paradise Lost,* as in *L'Allegro* (No. 60. 5), means ' unknown, strange, unfamiliar.' Here it means ' unknowing, unskilled,' and so is nearer to the modern meaning.

187. The line is exquisite as music and equally lovely as a picture. It recalls the lines near the end of the first scene of *Hamlet :*

> But, look, the morn, in russet mantle clad,
> Walks o'er the dew of yon high eastward hill.

188. **quills,** reeds. **Various,** as representing the different moods of the poem.

189. **Doric,** pastoral : the Greek pastoral poets, Theocritus, Bion and Moschus, wrote in the Doric dialect. Prof. Elton reminds us of Sir H. Wotton's praise of Milton's *Comus :* " I should much

commend the tragical part if the lyrical did not ravish me with a certain Doric delicacy in your songs and odes: whereunto I must plainly confess to have seen yet nothing parallel in our language."

190. **stretched out** (the shadows of) **all the hills.** Cp. the last line of Virgil's first Eclogue, *Maioresque cadunt altis de montibus umbrae*, "and the shadows fall larger from the high hills."

192. **twitched,** plucked at and pulled round him. **blue,** the colour of the dress of shepherds.

193. Milton was to turn away from poetry for many years; and by this last line he may mean, "But this is no time for lamentation (Cp. *Samson Agonistes*, l. 1708): I must set myself to other tasks." Yet it need have no such significance, for it recalls a couplet in Phineas Fletcher's *Purple Island* (which Milton knew well):

> Home then, my lambs; the falling drops eschew;
> To-morrow shall ye feast in pastures new;

and Theocritus, *Idylls*, I. 145, "Fare ye well, Muses; I shall sing a sweeter song to you anon."

6. *Mortality, behold and fear*

Francis Beaumont (1585-1616) was an Elizabethan dramatist who wrote many plays in conjunction with John Fletcher, with whom he lived. He is nowhere so great as in these lines *On the Tombs in Westminster Abbey*, which anticipate in their theme, and excel in concentrated force, Addison's famous prose Meditation in *The Spectator* (No. 26). We might expect to find this poem in Book I of the *Golden Treasury;* but in reserving it for this place Palgrave may have been influenced by the fact that it first appeared in the 1653 edition of Beaumont's poems, as well as by its connection in subject with the two poems that follow.

Metre.—The couplet of four accents so common in English verse, but here handled with great power. Nominally the line consists of four iambi; but the omission of the first short syllable changes the rhythm to trochaic. Thus in the last 3 couplets the first line has a trochaic, the second an iambic effect; the sentences start with a trochaic swing and slow down impressively into iambic rhythm.

1. **Mortality,** abstract for concrete, 'Mortals.'

4. The reading in the 1653 edition is "these heap of stones"—obviously a misprint. We must choose between (1) Palgrave's reading, "these heaps"—*i.e.* these tombs, (2) "this heap of stones"—*i.e.* the Abbey.

5. The relative 'who' must be supplied as subject to 'had realms.' For the omission of the relative cp. "I have a mind

(which) presages me such thrift," Shakespeare, *M. of V.* I. i. 175, and other examples in Abbott, *S.G.*, § 244.

7. **seal'd,** closed in.

8. Cp. *Psalm* cxlvi. 2 (P.B.V.), " O put not your trust in princes, nor in any child of man: for there is no help in them."

13. **of birth,** of men nobly born.

15-16. This couplet is quoted by Charles Lamb in his essay on *A Quakers' Meeting.*

18. **Once dead,** dead once for all. For examples in Shakespeare of this use of ' once,' see Abbott, *S.G.*, § 57.

7. *Victorious men of earth, no more*

James Shirley (1596-1667), the last of the " Elizabethan " dramatists, who lived on to see the re-opening of the theatres with the Restoration, wrote many plays, but is now chiefly remembered by these two songs which have something of the awe-inspiring magnificence of Sir W. Raleigh's famous apostrophe to Death (*History of the World*).

Metre.—In this and the slightly different metre of No. 8 the skilful introduction of short lines saves the verse from monotony. In 8. 22, notice the effect of the heavy spondee, ' cold tomb.'

14. **quaint,** clever, ingenious. It is the epithet of Ariel in *Tempest,* I. ii. 317.

15. **will use,** chooses to use.

16. **shall** expresses certainty.

8. *The glories of our blood and state*

1. **blood,** birth. **state,** rank, estate.

7-8. Cp. the song in *Cymbeline* (*G.T.* 64), " Golden lads and girls all must, As chimney-sweepers, come to dust."

10. **laurels,** emblem of the conqueror.

11. **nerves,** a Latinism, ' sinews.'

19. **purple :** the colour is regal, but Death's altar gets it from the blood of the victims.

20. **victor-victim :** the likeness in sound (which is purely accidental, and not due to any etymological connection) emphasises the contrast between the two words.

23-24. The fine confidence of this concluding couplet, as of the closing lines of Milton's *Comus,* may be contrasted with the melancholy reflection of Griffith in Shakespeare, *Henry VIII.* IV. ii. 45-6, " Men's evil manners live in brass; their virtues We write in water."

9. *Captain, or Colonel, or Knight in arms*

Not a great poem, but a charming exercise by a classical student in the very manner of a classical poet. Just in this fashion might Horace or Ovid have written, and Milton doubtless found relief at an anxious moment in amusing himself by composing an imaginary petition in their style. Its probable date is Nov. 12, 1642, when the Royalist troops were marching on London and got as near as Brentford. "All that day and the next," says Masson, "there was immense excitement in London in expectation of an assault—chains put up across streets, houses barred, etc." Masson points out that Milton was already known as a vehement pamphleteer on the Parliamentary side and that his house would have been specially liable to attack. The Cambridge manuscript, written by an amanuensis, had as its original heading *On his dore when ye citty expected an assault*, but this was deleted by Milton himself and the heading *When the assault was intended to the city* substituted in Milton's own hand.

METRE.—See Appendix A, "The Miltonic Sonnet."

1. **Colonel,** three syllables. The modern pronunciation is due to a form *coronel*, usual before 1650, formed by dissimilation from Italian *colonnello* (Weekley, *Dict. of Modern English*).

3. To guard a poet's house will be a deed bringing honour on the doer.

5. **charms** is the Lat. *carmina*, which is often used for 'charms, spells, incantations,' but has also the wider meaning of 'songs.' Milton's use of the word here suggests both the wider and the narrower meaning.

9. **the Muses' bower,** Milton's own house in Aldersgate Street.

11. **Pindarus,** generally called Pindar in English, the greatest of Greek lyric poets. He had been dead more than a century when Alexander, the great **Emathian** (Macedonian) conqueror, spared his house in the sack of Thebes in 335 B.C. Alexander's love of Greek poetry was genuine and deep: as a boy he slept with Homer under his pillow.

Observe the effect of the anapæst in the fifth foot (a very unusual position): it expresses the toppling-over of the buildings, whilst the short monosyllables that open the next line seem to give us the stones crashing down and scattering.

13. **Electra,** daughter of Agamemnon and sister of Orestes. She was heroine of tragedies by all the three great Greek tragedians, but Milton meant Euripides by "sad Electra's poet." We may recall Mrs. Browning's praise of him (*Wine of Cyprus*):

> Our Euripides the human,
> With his droppings of warm tears,
> And his touches of things common
> Till they rose to touch the spheres.

" Plutarch (*Life of Lysander*) has a tale that when the Spartan confederacy in 404 B.C. took Athens, a proposal to demolish it was rejected through the effect produced on the commanders by hearing part of a chorus from the *Electra* of Euripides sung at a feast. There is, however, no apparent congruity between the lines quoted (167, 168 Ed. Dindorf) and the result ascribed to them " (F.T.P.). Surely the explanation is that the contrast between Electra's former greatness and her fallen fortunes in the play, by recalling the same contrast between Athens in the past and in the present, touched the Spartans with a sense of the mutability of human things and so awoke their pity.

10. *When I consider how my light is spent*

With the possible exception of the exquisite sonnet " On His Deceased Wife " (" Methought I saw my late espoused saint "), which it must have cost Palgrave a pang to omit, this is the most moving of all Milton's Sonnets. Yet it may be called didactic, as directly inculcating a moral lesson ; and didactic poetry is very seldom successful. Why is this an exception to the rule ? Because Milton is far more intent on learning the lesson himself than on teaching us. The poem is a human document, a revelation of the struggle in Milton's own soul.

The beauty and exaltation of the moral feeling raise the verse to such a height that we may easily fail to notice the extreme simplicity of the language. Two lines are wholly, several others are nearly, monosyllabic. It is not grandeur of diction that gives this Sonnet its impressiveness.

Milton's blindness came on slowly for ten years, and was complete in 1653, when he was only 45. The sonnet was probably written in 1652 or 1653 (Masson) ; Milton was Cromwell's Latin Secretary at the time.

3. **that one talent.** In allusion to the Parable of the Talents, *Matthew* xxv. 14-30. The " one talent " is not his sight—though some have so understood it—but his abilities, of which he speaks modestly.

6. **returning.** See *Matt.* xxv. 19, " After a long time the lord of those servants cometh, and reckoneth with them."

8. **fondly,** foolishly. **prevent,** anticipate, forestall.

13. **post,** travel with speed. Of this ministry of angels Milton writes in *Paradise Lost,* IV. 677-8, a passage greatly admired by Addison :

> Millions of spiritual creatures walk the earth
> Unseen, both when we wake, and when we sleep.

Compare also *P.L.* III. 650-653 ; and the lovely lines that open Canto 8 of Book II. of Spenser's *Faerie Queene.*

14. **wait.** Mr. Smart reminds us how often in the Bible the word *wait* has the significance here given to it. Cp. "Wait on the Lord; be of good courage, and he shall strengthen thine heart; wait, I say, on the Lord," Psalm xxvii. 14; "Rest in the Lord, and wait patiently for him," Psalm xxxvii. 7.

11. *How happy is he born and taught*

Sir HENRY WOTTON (1568-1639), a distinguished diplomatist and man of affairs, who became Provost of Eton in 1624, wrote little poetry, but few would dispute the claim of the two pieces chosen by Palgrave (this and No. 26) to their place in a *Golden Treasury*. "Of the apophthegm 'the style is of the man,'" says Prof. J. W. Hales, "it would be difficult to find better illustrations. As in a mirror, they reflect the high refined nature of one who, living in the world, and a master of its ways and courtesies, was yet never of it—was never a worldling."

"A fine example of a peculiar class of Poetry:—that written by thoughtful men who practised this Art but little. Jeremy Taylor, Bishop Berkeley, Dr. Johnson, Lord Macaulay, have left similar specimens" (F.T.P.). To these examples may be added one from a later day—the touching verses which Cecil Spring-Rice, English ambassador to U.S.A. during the Great War, wrote on his last night at Washington and only a few weeks before his death (*Poems of To-Day*, II. No. 24). It is pleasant to know that Wotton's noble lines found appreciative readers at once; they were written about 1614, and Drummond said of Ben Jonson in 1618 or 1619, "Wotton's verses of a happy life he hath by heart."

Compare Campion's poem, "The man of life upright," *G.T.* 79; the Earl of Surrey's paraphrase from Martial, *The Means to attain Happy Life* (Ward's *English Poets*, I. 259); and Horace's *Integer vitae* (*Odes* I. xxii), and *Iustum et tenacem propositi virum* (*Odes* III. iii.).

6. **still,** always.

8. **private breath,** either (1) what men whisper privately, or (2) private favour. The second interpretation is the better, otherwise l. 13 would merely say the same thing over again. *Aura* in Latin is often used of the breath of popular favour.

11. **praise** deliberately given in order to excite jealousy, or (perhaps) given with careful omission of the one thing which the person praised would like to see recognised.

12. **rules of state,** diplomatic maxims. Sir H. Wotton was brought into disfavour with James I. by his famous definition of an ambassador, "An honest man sent to lie abroad for the good of his country."

15. **state,** estate.

16. **ruin,** a Latinism, downfall. Under the Roman Empire the accusers (*delatores*) became a regular profession, encouraged by a law which assigned to a successful accuser one-fourth of the condemned man's confiscated estate. Wotton may have had this notorious Roman evil in his mind, but there were examples in English history.

19. **entertains,** occupies agreeably.

23-24. The old paradox of the stoic philosophers that 'the wise man alone is free, and not only free, but even a king': see Cicero, *Pro Murena,* xxix. 61.

12. *It is not growing like a tree*

"Quality is better than quantity"—what a trite and obvious reflection! Yet because it is a truism that we are always forgetting in practice, the poet who can so inform it with beauty that it comes to us in his verse with all the freshness and force of a revelation, performs for us a splendid service. And that is what Jonson has done in these lines.

By the side of Jonson's "lily of a day" we may set Herrick's blossoms, "fair pledges of a fruitful tree," and his daffodils (Nos. 55 and 56)—though the thought with Jonson is the perfection of the short life, with Herrick the short life of the perfection.

It adds much to the interest of Jonson's lines to know that they are part of an ode "To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir Henry Morison." Sir Lucius Cary is the beloved Lord Falkland, killed at the first battle of Newbury, 1643, whose character in Clarendon's *History of the Great Rebellion* is one of the beauties of English prose: he was married to a sister of his friend Morison.

3. **year,** for 'years.' According to Morris' *English Accidence,* § 81, 'year' once belonged to the class of words like 'sheep' and 'deer' which have the same form for singular and plural. But the singular was regularly used where a fixed quantity or measure was meant: cp. mile, foot, stone, fortnight (=fourteen nights).

9. **just,** a Latinism for 'perfect,' 'complete.'

13. *When God at first made Man*

The author's own title is *The Pulley* (as drawing man to God). This Parable is perhaps the most perfect of the often beautiful but very unequal poems in George Herbert's collection, *The Temple.* But there are three others, *Virtue* ("Sweet day, so cool, so calm, so bright!"), *Easter* ("I got me flowers"), and *Love* ("Love bade me welcome"), all given in the *Oxford Book of Verse,* which fall very little below it.

3. **Let us.** The ' royal plural ' put into the mouth of the Deity may be a reminiscence of *Genesis* i. 26. See note on No. 65. 14.

4. " Let the riches of the macrocosm, the great world, be concentrated in man, the microcosm or world-in-little."

16. **the rest** may be criticised as the only blemish in the poem : ' Rest ' has already been used (l. 10) in a different sense, and that is the sense required to contrast with ' restlessness ' (l. 17) ; so that, though there is no real ambiguity, there is a distinct awkwardness.

19. **weariness :** an assonance, not a rhyme. Is it a blemish ? Perhaps it is only a sin when it is found out : Tennyson, with all his dislike of slovenliness, permits himself several assonances in *In Memoriam.*

20. **toss.** With what a splendid simplicity the choice of the verb keeps up the notion of restlessness !

14. *Happy those early days, when I*

" These beautiful verses should be compared with Wordsworth's great Ode on *Immortality :* and a copy of Vaughan's very rare little volume (*Silex Scintillans*) appears in the list of Wordsworth's library.—In imaginative intensity Vaughan stands beside his contemporary Marvell " (F.T.P.).

Henry Vaughan (1622-1695) was a student of Plato and of the later Greek philosophers known as Neoplatonists. From this source he derived his belief, or fancy, that the soul, before it is born on earth, has had an existence in heaven—the idea which is the basis of Wordsworth's *Ode on Intimations of Immortality in Childhood.* (See the Introduction to that Ode in *Golden Treasury,* Book iv.) Vaughan was a disciple of George Herbert, but in his highest flights, as in this poem, the pupil outsoars the master. Another lovely poem of his upon *Childhood,* in a similar tone, is given in *S.C.V.* No. 285.

Metre.—The octosyllabics, as in Milton's *L'Allegro,* are handled with the lightness, grace, and never-failing music characteristic of Shakespeare's best work in this kind.

2. **Shined,** for ' shone,' as in *Ezekiel* xliii. 2, A.V., " the earth *shined* with his glory."

Angel-infancy. So in Wordsworth's *Ode* (*G.T.* 338. 66), " Heaven lies about us in our infancy " ; and Hood's " I remember " (*G.T.* 268) :—

> But now 'tis little joy
> To know I'm farther off from Heaven
> Than when I was a boy.

4. **my second race,** as distinguished from the first or pre-natal life in heaven.

6. **white,** pure.

8. **my first Love,** God Himself.

11-12. These lines come very close to Wordsworth's feeling about Nature as expressed in his Ode.

17. **the black art,** witchcraft. The art of dealing with the spirits of the dead, *necromancy* (Greek, *νεκρός*, 'dead') got the name of 'the black art' through a mistaken etymology; it was supposed to be derived from the Latin *niger*, 'black,' and was often called *nigromancy*.

18. **several,** separate.

20. **shoots,** sproutings. That this is Vaughan's meaning seems clear from the opening lines of his poem, *The Morning-Watch* (*S.C.V.* 300):—

> O joys! infinite sweetness! with what flowers
> And shoots of glory, my soul breaks and buds!

Otherwise it might be possible to understand it as 'shafts of immortality piercing my mortal dress.'

24. **train** of attendant spirits.

26. **City of palm trees.** The first city taken by the Israelites on their entry into the Promised Land was Jericho, 'the city of palms.' See Stanley, *The Jewish Church*, Lect. X:—"From that scene of their earliest settlement in Palestine (Gilgal), the Israelites looked out over the intervening woods to what was to be the first prize of the conquest. The forest was a vast grove of majestic palms, nearly 3 miles broad, and 8 miles long. It must have recalled to the few survivors of the old generation the magnificent palm-groves of Egypt. . . . Above the topmost trees would be seen the high walls and towers of the city, which from that grove derived its proud name." But Vaughan may also have had in mind the description in *Revelation* vii. 9, of the "great multitude" standing before the throne of God, "clothed with white robes and palms in their hands."

27. **stay,** lingering. So Wordsworth speaks in his Ode of the heavy weight of 'custom'.

31. **this dust,** my body.

15. *Lawrence, of virtuous father virtuous son*

Manner and matter alike recall the Odes of Horace (*e.g.* the Invitation to Virgilius, *Odes*, IV. xii.). The imitation of classical idioms and constructions is carried as far as it can be without doing excessive violence to English: *e.g.*, the inversions in "of virtuous father virtuous son" and "what may be won from the

hard season gaining" ; the Latin poetical idiom, "spare to interpose" ; the substitution of the litotes or deliberate understatement, "not unwise," for the superlative, "eminently wise." But in spite of all this imitation there is something of Milton himself in the sonnet—in the love of music and singing and of refined pleasure, and above all in the unexpected austerity of the conclusion.

Phillips (Milton's nephew) in his Life of Milton mentions among the "particular friends" who visited Milton most frequently in his house in Petty France, Westminster (1652-1660) "young Lawrence, the son of him that was President of Oliver's Council." Mr. Smart has shown that Milton's friend was Edward, the eldest son of Henry Lawrence ; he died in 1657 at the age of twenty-four.

METRE.—The extra syllable in the second foot of l. 8 (the three syllables to be pronounced in the same time as two) gives a touch of lightness and grace peculiarly suited to the sense of this line.

1. **virtuous,** eminent in capacity and character. To Milton the word carried all the associations of the Latin *virtus,* and was fuller of meaning than it is to a modern reader.

2. **mire,** adj. *N.E.D.* gives several examples of this use of the word in the fifteen and sixteenth centuries.

4. **waste,** 'consume to the end' : the old meaning of the word, as in "the candle is wasted."

6. **Făvōnĭus,** the Roman god of the west-wind of Springtide, identified with the Greek Zephyrus. **re-inspire,** breathe new life into.

8. Cp. *Matthew* vi. 28, "Consider the lilies of the field how they grow ; they toil not, neither do they spin."

9. **neat,** dainty and graceful.

10. **Attic taste,** simple but elegant. In oratory the Romans contrasted the refined simplicity of Attic (Athenian) taste with the florid ornamentation of Asiatic style.

11. **artful,** skilful, well-trained.

12. **Tuscan,** Italian.

13. **spare to interpose,** refrain from interposing : in imitation of the Latin idiom, *parco* followed by the infinitive. Mr. Smart quotes from Tennyson's *Passing of Arthur* :

> But if thou spare to fling Excalibur,
> I will arise and slay thee with my hands.

16. *Cyriack, whose grandsire, on the royal bench*

Another Horatian invitation. The conclusion may at first sight seem the opposite of the preceding, but there is no real

contradiction : both sonnets express Milton's love of moderation. Cyriack Skinner, like Lawrence, is mentioned in Phillips's list of Milton's " particular friends." He was a lawyer, who had been a pupil of Milton's in youth, and remained an intimate friend till the close of Milton's life.

1. Cyriack Skinner's mother was a daughter of the famous lawyer Sir Edward Coke, Chief Justice successively of the Common Pleas and the King's Bench (1606-16) and author of *Institutes of the Laws of England*.

2. **Themis,** the Greek goddess of law.

4. **bar,** the barrier or railing before which an accused person stands in a court of justice. **wrench,** distort.

6. **after,** adv., afterwards.

7. Put aside your studies in geometry (Euclid) and physics (Archĭmēdēs).

8. " Sweden was then at war with Poland, and France with the Spanish Netherlands " (F.T.P.). The line is a close imitation of Horace, *Odes* II. xi. 1-4.:

> Quid bellicosus Cantaber et Scythes,
> Hirpine Quincti, cogitet Hadria
> Divisus objecto, remittas
> Quaerere.

intend : the reading of the first printed edition of the Sonnets, 1673 ; the Cambridge MS. has *intends*. If *intend* is right, ' Swede ' is a collective plural, like ' French ' ; if *intends*, ' Swede' probably stands for ' the Swedish monarch,' the ambitious Charles X.

11. **mild** may seem a commonplace epithet to a modern reader, but it was a favourite word with Milton, to whom it conveyed the idea of a gracious and benign influence. Cp. " Ye valleys low, where the *mild* whispers use " (*Lycidas*, No. 5. 135), " Bear his *mild* yoke " (No. 10. 11), and many examples in *Paradise Lost*.

With the whole line cp. *Ecclesiastes* iii. 1, " To every thing there is a season, and a time to every purpose under the heaven."

17. *Of Neptune's empire let us sing*

There are 8 poems by T. Campion (c. 1567-1620) in Book I of the *Golden Treasury ;* why this and Nos. 33 and 59 are placed in Book II is not clear. Hymns in praise of mythological deities were a common feature of Elizabethan masques, and this Hymn, as we learn from one of the Elizabethan anthologies, Davison's *Poetical Rhapsody*, 1602, in which it is printed, " was sung by Amphitrite, Thamesis, and other Sea-Nymphs, in Gray's Inn Masque, at the Court, 1594."

METRE.—Rhymed octosyllabics (iambic lines of four feet) with variations, by a poet who was also a musician and wrote his song to be sung. This fact explains the irregularity of rhyme in lines 1 and 4 of each stanza, which is not due to ignorance or want of care, but is a deliberate and successful experiment. By strict rule 'sliding' does not rhyme with 'sing': a true rhyme to 'sliding' would be 'abiding,' because the stressed syllable should rhyme, not the unstressed. But Campion means us to lengthen out the last syllables of 'sliding' and 'sounding' by throwing an extra musical stress upon them: if we do this, the rhyme becomes true.

6. **crystal,** clear, transparent. Cp. *Revelation* xxii. 1, "He shewed me a pure river of water of life, clear as crystal," and Milton, *P.L.* xii. 197 (the passage of the Red Sea) "As on dry land, between two crystal walls."

11. **Tritons,** here used, as often in the classical poets, to denote attendants upon the sea-gods. They were represented with the upper part of a man's body and a dolphin's tail. Sometimes Triton (singular) is the name of a son of Poseidon (Neptune) and Amphitrite: so in Wordsworth's famous sonnet (*G.T.* 326. 14).

16. **taught to kill,** luring sailors to their destruction.

20. **empery,** sway; a poetical variant of 'empire,' rather nearer to the Lat. *imperium*. It is used by Shakespeare, as in *Henry V.* I. ii. 226, "Ruling in large and ample empery."

18. *Queen and Huntress, chaste and fair*

'How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.'

The very spirit of Lorenzo's words to Jessica in the lovely scene in the *Merchant of Venice* (Act v.), breathes in this delicate and exquisitely musical song. It is from the Masque of *Cynthia's Revels*, 1601.

1. **Queen and Huntress.** Diana, the Roman moon-goddess, was identified with the Greek Artemis who was a virgin and a huntress.

5. **Hesperus,** the Evening-Star, sings this song in the Masque.

9. **Cynthia:** another name for Diana, who was born on Mt. Cynthos, in the island of Delos.

19. *Whoe'er she be*

Except for this lyric, RICHARD CRASHAW (1613 ?-1649) is chiefly known, like Herbert and Vaughan, for his sacred poetry. He is

well represented in the *Oxford Book of English Verse*, and in Mr. Massingham's *Seventeenth Century Verse*. Perhaps he never met "the not impossible She"; at least he never married. Mr. W. Stebbing (*Five Centuries of English Verse*, Vol. I, p. 97) writes of this poem :—

"How we all and always have loved Her! Loved, not a glimpse of her whole heavenly self here and there, but every lineament! . . . No explanation of Her birth is forthcoming. . . . Only, there She is! There her portrait hangs in a frame of gay, most innocently, exquisitely, saucy wit, not unbefitting, yet somehow perplexingly unexpected, as proceeding from the shy scholar, the most spiritual, except one, of singers on the banks of England's Helicon!"

But, in spite of Mr. Stebbing's enthusiasm for "every lineament," it is generally admitted that Crashaw injured his lyric by diffuseness. Palgrave has reduced the 42 stanzas to 21, and re-arranged several stanzas. For a more modern treatment of the same theme, see W. Cory's *Amaturus*, in *Ionica*.

METRE.—A delightful effect is gained by the gradually lengthening lines in each stanza—two accents in the first line, three in the second, four in the third. In the rhymes there is a sort of deliberate carelessness or waywardness : "shoe-tie" as a rhyme to "duty" is a half-grotesque audacity that would have appealed to Browning.

6. Is Destiny thought of as a book or as a tree? Either interpretation is possible.

8. **studied,** premeditated and so pre-ordained.

12. **crystal,** clear, transparent : cp. No. 17. 6.

14. **Bespeak,** entreat beforehand.

15. **call'd,** summoned to do her honour.

16. **her,** for her.

17. **duty,** debt, obligation.

18. **tire,** attire : cp. Shakespeare, *M.N.D.* III. i. 4, "tiring house" (=dressing-room).

20. **Taffata,** more often spelt *taffeta*, thin glossy silk, a Persian word, found in Italian and French. **tissue,** fine woven fabric : see note on *tissued*, No. 1. 146.

21. **rampant,** reared up aggressively, like the "lion rampant" on a heraldic escutcheon.

24. Can by its unaided power make all she wears acceptable to us.

25-27. Cp. the scene in *Twelfth Night* (I. v.), where Olivia unveils her face to Viola.

O. We will draw the curtain and show you the picture. . . .
Is't not well done ?
V. Excellently done, if God did all.
O. 'Tis in grain, sir ; 'twill endure wind and weather.
V. 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.

28. **Sidneian showers :** either in allusion to the conversations in the *Arcadia*, or to Sidney himself as a model of 'gentleness' in spirit and demeanour (F.T.P.).

29. **discourse,** conversation, as in the title of Bacon's thirty-second essay.

33. Cp. Milton, *Comus*, l. 249-252 :—

How sweetly did they float upon the *wings*
Of silence, through the empty-vaulted night,
At every fall smoothing the raven *down*
Of darkness till it smiled !

34. **Soft silken :** these two epithets are joined also in Milton, *On the Death of a Fair Infant*—"Soft silken primrose fading timelessly."

35. The scansion intended is probably : Ópen | suns, shád | y bówers.

37-39. Days full of happiness in themselves, and not merely welcome as a relief from the sorrowful night that has preceded. But *fore* may be the intensive prefix *for* (Morris, Eng. *Accidence*, § 324), in which case **forspent** = wasted.

42. Scan : Of a | cléar mínd | are dáy | all níght.

43-45. Certain of Browning's poems—notably *Rabbi Ben Ezra*, *A Grammarian's Funeral*, *Prospice*, *Epilogue to Asolando*—might be described as an expansion of this beautiful stanza. To some readers it will recall a wood-engraving by the German artist Rethel, *Der Tod als Freund*, described by William Morris in an article which he wrote for the *Oxford and Cambridge Magazine*, 1856 (Oxford edition of Morris, p. 632).

46-48. I wish her such abundance of good things that she may have nothing left to wish for. **worth** means primarily her own good qualities, but it may include everything that in the best sense is worth possessing. It is a favourite word with Shakespeare, especially in his sonnets (*e.g.* "And yet, to times in hope, my verse shall stand Praising thy worth," *G.T.* 41 ; "The charter of thy worth gives thee releasing," *G.T.* 42).

51. **them,** for themselves.

56. **unclothe,** strip all disguise from, reveal clearly.

57. **cloudy character,** obscure presentation : *character* is used in its original (Greek) sense of handwriting.

60. **determine,** direct as to their destination.

63. You are the inventions of my imagination beforehand; but as I look back may I feel that she realised them to the life!

20. *Over the mountains*

The author is unknown. The poem is given in Percy's *Reliques* (1765) as an "ancient song": it appears to be quoted in a play, Brome's *Sparagus Garden*, acted in 1635. It may have been written about that date, or earlier: it has all the charm of the most musical Elizabethan or Caroline verse. The title of "The Great Adventurer" is Palgrave's own; in Percy's collection it is called "Love will find out the way." There are two more stanzas, which will be found in the *Oxford Book of Verse* and in *S.C.V.*: they are scarcely inferior to the rest, but add little to the total effect.

The poem recalls the imagery of Greek poetry and art—Ĕrōs (Cupid), the winged boy, naked but armed with bow and arrow, and sometimes with his eyes covered so that he shoots blindly.

Metre.—There are two accents in each line. Otherwise there are no binding rules: the movement is sometimes dactylic, sometimes anapæstic. The splendid swing of these swift trisyllabic feet enforces the idea of the resistless might of Love.

9. **Where:** another reading here and in lines 11 and 13 is 'when.'

12. **receipt,** reception, admission. So in Shakespeare, *Henry VIII.* II. ii. 139, "The most convenient place that I can think of for such receipt of learning" (="for the reception of such learning").

14. 'Lest she entangle herself.'

34. **stoop,** as a trained falcon **to your fist,** in response to the motions of your hand.

35. **inveigle,** entice, seduce. Originally it meant 'to blind': cp. Fr. *aveugle.*

36. As it was believed that only one phoenix existed at a time, somewhere in Arabia, it must have been difficult to find. The phoenix was a great favourite with the Elizabethan and seventeenth century poets.

21. *See with what simplicity*

'Delicate humour, delightfully united to thought, at once simple and subtle. It is full of conceit and paradox, but these are imaginative, not as with most of our seventeenth-century poets, intellectual only" (F.T.P.).

METRE.—The interweaving of the rhymes has a delicately pretty effect. The first six lines of each stanza have four acents; if we imagine a pause of the length of two stresses, as may well be intended, before the short seventh line, this line will have four accents also; the eighth line has an extra foot, which gives the effect that the concluding Alexandrine gives to the Spenserian stanza.

Title. Prospect means 'landscape.' Cp. Sir Joshua Reynolds on Claude: "His pictures are a composition of the draughts which he has previously made from various beautiful scenes and prospects."

2. **golden days,** the bright youthful days of "golden lads and girls" (*G.T.* 64).

11-14. Her beauty will attract lovers, but her awe-inspiring chastity will cause them to retire discomfited. **ensigns,** banners.

17. **compound,** come to terms (see dict.): explained by the last 2 lines of the stanza.

22. **but more despise,** 'despise only the more those that yield.'

27. **Reform,** like 'make' (l. 28) and 'procure' (l. 31) is an imperative.

35. Little T. C., after the manner of children, has been plucking flowers without discrimination.

38. **Should:** another reading is 'Do.' **make,** etc.: 'apply to you the example which you have set.'

22. *Ah, Chloris! could I now but sit*

Very happily chosen as a pendant to No. 21. In that the poet looks forward from infancy to girlhood or womanhood; in this he looks backward from girlhood to remembered infancy.

Sir CHARLES SEDLEY (1639-1701) is called by Mr. Edmund Gosse "one of the most graceful and refined of the mob of Restoration noblemen who wrote in prose and verse. For nearly forty years he was recognised as a patron of the art of poetry, and as an amateur of more than usual skill." This song is from his comedy, *The Mulberry Gardens*, 1668. Palgrave's version, however, follows Ramsay's *Tea-table Miscellany* (1733), which has several variations from the original. Whether these variations have any authority cannot now be determined.

1. **could I now but sit:** 'that I now could sit' in the original.

4. 'No pleasure, nor no pain!' in the original.

7. **rising:** 'growing' in the original.

8. **Would:** 'Must' in the original.

11. **takes:** 'took' in the original.

15. **So** : ' Fond ' in the original.

16. ' And in my bosom rest ' in the original.

18. **While** : ' And ' in the original.

19. **still,** always. **his mother,** Venus.

23. *I cannot change, as others do*

JOHN WILMOT, second Earl of Rochester (1647-1680), is now chiefly remembered by this song and another, " My dear Mistress has a heart " (Ward's *English Poets*, Vol. II), and by his epitaph on Charles II. Mr. Gosse calls him " the last of the cavalier lyrists, and in some respects the best."

5. **Phyllis** and Amintas (like Chloris in No. 22) are conventional names of pastoral poetry adopted by the court poets. Cp. *L'Allegro*, No. 60. 86.

24. *Gather ye rose-buds while ye may*

One of the most musical settings of the old theme, *Carpe diem*, to be found anywhere in literature.

2. **still,** always.

11. **being spent** : ' it (the first age) being spent.'

15. **but once,** only once, once for all.

25. *Tell me not, Sweet, I am unkind*

Few, if any, cavalier lyrics are more famous than the three by Colonel LOVELACE given in this book (Nos. 25, 43, 44). Of the first two Mr. W. Stebbing (*Five Centuries of English Verse*, I. p. 173) says that they " shine like stars in the firmament even of English Poesy " ; and Mr. Gosse says that *Going to the Wars* contains " no line or part of a line that could by any possibility be improved."

2. **the nunnery.** The same image had been used a few years earlier by W. Habington in his " To Roses in the Bosom of Castara "—a far inferior poem :

> Ye blushing virgins happy are
> In the chaste nunnery of her breasts.

7. **a stronger faith,** than I have shown to you.

10. In spite of Mr. Gosse's testimony, quoted above, one editor of this poem has ventured to propose and carry out an alteration Mrs. Meynell, for the sake of consistency with lines 3 and 14, altered ' you too shall ' into ' thou too shalt.'

26. *You meaner beauties of the night*

See introductory note to No. 11. "Elizabeth of Bohemia" was the daughter of James I. and ancestress of Sophia of Hanover. In 1613 she married Frederick V., Elector Palatine, who for a short time (1619-20) was King of Bohemia, but was expelled from that country by the Catholics. Wotton was present at her wedding, and, like many others, was enthusiastic about her charms. He became her devoted servant. "It is touching," writes Sir A. W. Ward (*Sir H. Wotton: a Biographical Sketch*, p. 85), "to trace his admiring remembrance of her throughout his correspondence, down to the days of his cloistered retirement [as Provost of Eton]; he addresses her as 'Most resplendent Queen, even in the Darkness of Fortune.' . . . 'I cannot,' he exclaims at a rather earlier date, 'but fall into some passionate questions with my own heart. Shall I die without seeing again my Royal Mistress myself?'" These stanzas were probably written during Elizabeth's brief reign in Bohemia: they were printed with music as early as 1624.

4. Wotton probably borrowed this line, consciously or unconsciously, from the Italian Marini, who had a great influence upon the English poets of the period. The identical expression occurs in Crashaw's paraphrase of Marini's *Sospetto d' Herode*:

> Look in what pomp the mistress planet moves,
> Rev'rently circled by the lesser seven!
> Such, and so rich, the flames that from thine eyes
> Oppress the *common people of the skies.*

5. **Moon.** In *Reliquiae Wottonianae*, the collection of Wotton's literary 'remains,' published in 1651, the reading is 'Sun.' 'Moon' is surely preferable, but Wotton may himself have hesitated between the two. Cp. Keats, *Ode to a Nightingale*, *G.T.* 290. 36:—

> And haply the Queen-Moon is on her throne,
> Cluster'd around by all her starry Fays;

and Horace, *Odes* I. xii. 47, *velut inter ignes Luna minores*, 'like the moon among the lesser fires.' A still closer parallel is an epigram by Marcus Argentarius in the Greek Anthology (*Anth. Pal.* v. 110), where the lover says, "Euphrante for me, one against ten; for the one splendour of the moon outshines unnumbered stars."

6. **curious,** diligent in the practice of your art.

7. **dame,** mother.

8. **passions:** *Reliquiae Wottonianae* has 'voices,' **understood,** expressed.

10. **Philomel,** the nightingale. Cp. *G.T.* 47. 9.

12. **purple :** the royal colour.

17. **form :** a Latinism for ' physical perfection.'

18. Queen by right of her character even before she was chosen for the honour.

20. **her kind,** the human race. Cp. Wordsworth in *G.T.* 323. 54, " Housed in a dream, at distance from the Kind."

27. *Daughter to that good Earl, once President*

The delicate feeling and refined compliment of this Sonnet are in themselves a complete refutation of Dr. Johnson's criticism— " Milton was a genius that could cut a Colossus from a rock, but could not carve heads upon cherry-stones."

Lady Margaret Ley was a daughter of James Ley, who, as Lord Chief Justice, presided over the House of Lords when Bacon was charged with corruption, and pronounced sentence upon him. He was created Earl of Marlborough by Charles I. and for a short time was Lord High Treasurer and afterwards Lord President of the Council. He retired from this last post in Dec. 1628, and died in March 1629. In 1641 Lady Margaret married Captain Hobson, " a very accomplished gentleman." The Hobsons came to live in Aldersgate St., London, very near the poet, and became his intimate friends. Lady Margaret died in the prime of life.

3. **fee,** bribery. The contrast with Bacon was perhaps in Milton's mind.

4. **more in himself content,** happier in private life than in a public position.

5. **breaking . . . Broke.** There is a play upon the words. The dissolution or breaking-up of Parliament in 1629 was more than an ordinary breaking-up : it was ' sad ' because it meant a breach between Charles and the Parliamentary leaders ; Sir John Eliot's imprisonment in the Tower followed immediately.

6. **dishonest,** virtually a Latinism, for it is used in the sense of the Latin *inhonestus,* inglorious, disgraceful.

7. **Chaerŏnēă,** in Boeotia, Northern Greece, the scene of Philip's decisive victory over the Athenians and Thebans, which brought the Greek states under the power of Macedon.

8. **old man eloquent,** Isocrates, the Athenian orator. Tradition says that he died in his ninety-ninth year from voluntary starvation after hearing news of the battle. But the story is not found before the reign of Augustus, and a letter of Isocrates addressed to Philip at a date subsequent to the battle appears to be genuine (Jebb, *Attic Orators,* II. 29-31, 257).

That the quarrel between King and Parliament hastened the

Earl of Marlborough's death is only known from this Sonnet. But doubtless Milton had the fact on Lady Margaret's authority.

14. **Margaret.** Mr. Smart quotes three similar endings from Italian sonnets that must have been known to Milton. One is Dante's line: Come virtù di stella Margherita. There was probably reminiscence, and it is more likely to have been conscious than unconscious: Milton loved literary parallels, and wrote for readers who loved them. Such borrowings do not lessen the individuality of Milton's genius.

28. *He that loves a rosy cheek*

As it is here given, this is one of the most perfect of cavalier lyrics; the original has a third stanza which forms an anti-climax. Nothing else by Thomas Carew, Sewer in Ordinary to Charles I. (1589-1639), is in the *Golden Treasury;* but he wrote one other song of surpassing excellence, "Ask me no more where Jove bestows," and his *Epitaph on the Lady Mary Villers* is deservedly remembered.

3. **star-like.** The comparison of eyes to stars is always meeting us in seventeenth-century verse: cp. Herrick in No. 29. 2, and Carew himself in the song mentioned above:

> Ask me no more where those stars light
> That downwards fall in dead of night,
> For in your eyes they sit, and there
> Fixed become as in their sphere.

But Shakespeare had already made finer use of the image. See *Winter's Tale*, v. i. 67, "Stars, stars, And all eyes else dead coals!" and *Romeo and Juliet*, II. ii. 15, "Two of the fairest stars in all the heaven, Having some business, do entreat her eyes, To twinkle in their spheres."

29. *Sweet, be not proud of those two eyes*

2. **starlike:** see the immediately preceding note.

6. **wantons,** plays. Cp. the adj. 'wanton' in No. 60. 27, "wanton wiles."

7. **Whenas,** seeing that. The first use of 'when' and 'where' was interrogative: 'as' was originally added to mark their use as relatives: later, the addition was often dropped, but sometimes retained to give definiteness. The notions of place and time often disappear from 'whereas' and 'whenas,' as from the Lat. *cum* in its causal or concessive uses. But this is not always the case: in another poem of Herrick, No. 36. 1, 'whenas' = 'when.'

10. **your world of beauty,** the world-in-little or microcosm of your perfections.

30. *Love in thy youth, fair Maid, be wise*

" I give this song from Beloe's *Anecdotes*, where it is said to be taken from Walter Porter's *Madrigals and Airs*, 1632. I have searched far and wide for the song-book, but have not yet been able to discover a copy." (A. H. Bullen, *Lyrics from Elizabethan Song-Books*).

5. To bring this line into the metre of the rest of the poem we must imagine a brief pause—the equivalent of a short syllable—at the beginning: it throws special emphasis on 'Thou.'

31. *Go, lovely Rose*

Edmund Waller (1605-1687), like Cowley, enjoyed an immense fame in his life-time, and Waller's fame lasted for at least a century. If we find it difficult to understand the enthusiasm which the " smoothness " of his verse excited, we may admit that once at least—in this poem—he achieved perfection. The theme is simplicity itself—nothing but " the old woe o' the world " ; and the image of one stanza is familiar to every modern reader from the most often-quoted lines in Gray's *Elegy*. But truth of feeling and perfection of form have here wrought something of which the power and charm can never pass away.

This was one of a cycle of songs written by Waller in praise of " Sacharissa," " whom he believed that he had made as famous as Petrarch made his Laura." " Sacharissa " was Waller's name for Lady Dorothy Sidney, eldest daughter of the Earl of Leicester, and grand-niece of the great Sir Philip Sidney. She rejected Waller's suit, and married the Earl of Sunderland in 1639. The idea of " Go, lovely Rose " may have been suggested to Waller by an Epigram of Rufinus in the Greek Anthology, v. 74 (Mackail, *Select Epigrams*, ix. ii.).

2. **wastes** in this line passes from its earlier to its later meaning. She 'spends to the last' her **time** (*i.e.*, her prime)—cp. " Help waste a sullen day " in No. 15. 4 ; but she also 'consumes utterly, uselessly destroys' her lover.

4. **resemble,** active, 'make like, compare.'

7. **graces spied.** Mr. Gosse (*From Shakespeare to Pope*, p. 71) remarks that the syllables " drag painfully on the tongue." Tennyson, who greatly disliked " hissing s's " in verse, suggested that Waller must have written " graces eyed " ; but Mr. Gosse says that the first edition of 1645 has, by an obvious misprint, " grace spy'd," and thinks that Waller wrote " grace espy'd."

9. Cp. Gray's *Elegy* (*G.T.* 187. 55-6) :—

> Full many a flower is born to blush unseen,
> And waste its sweetness on the desert air.

12. **retired,** past participle of the verb in its old transitive use =to withdraw (from society or from observation).

17-20. Cp. Malherbe, *Consolation à M. du Perrier*—

Mais elle était du monde, où les plus belles choses
Ont le pire destin ;
Et rose elle a vécu ce que vivent les roses,
L'espace d'un matin.

32. *Drink to me only with thine eyes*

" Unsurpassed in any language for rolling majesty of rhythm and romantic charm of tone " (Saintsbury, *Elizabethan Literature*, p. 313). The poem first appeared in *The Forest*, a collection of lyrics published by Ben Jonson in 1616 ; it was adapted from the (prose) love-letters of Philostratus the Sophist (about 250 A.D.).

3. **but,** placed out of order by a poetic licence : ' only leave a kiss,' or ' leave only a kiss.' Abbott, *S.G.* § 129, quotes from Shakespeare, *Julius Caesar*, I. i. 48, " And when you saw his chariot but appear " for " merely his chariot."

9. **late,** lately. Often so used by Shakespeare and Milton. Cp. " Bare ruin'd choirs where *late* the sweet birds sang " (*G.T.* 38. 4).

3-4. The same thought is found in a Greek epigram of Agathias, sixth century A.D. (Anth. Pal. v. 261) : " Taste thou first, and bring it me, and I take it. For if thou wilt touch it with thy lips, it is no longer easy to abstain or to escape the sweet cup-bearer ; for the cup ferries across to me the kiss from thee, and tells me of the favour it received."

33. *There is a garden in her face*

Given by Palgrave as ' anonymous ' ; but it is in Thomas Campion's *Fourth Book of Airs* (circ. 1617). Palgrave's text departs from the original in several places : in l. 2 read ' grow,' in l. 4 ' flow,' in l. 11 ' nor peer nor prince can,' in l. 16 (for ' approach ') ' attempt.' It is a dainty and musical song, like so many of Campion's, and full of pretty fancies, that reach their climax in the comparison of arched eyebrows to ' bended bows.'

2. Cp. another of Campion's songs, *G.T.* 55, " Thou art not fair, for all thy red and white."

3. **paradise** (Greek, from Old Persian) originally meant ' a garden.'

6. **Cherry-Ripe :** the cry of the vendors of cherries. It is applied by Herrick in precisely the same way (*Oxford Book of Verse*, No. 256), " Cherry-ripe, ripe, ripe, I cry."

7. **fairly,** beautifully.

8. **orient,** bright, shining—from Lat. *oriens,* 'rising,' used of the morning sun.

9. **Which,** *i.e.,* the teeth: 'and when her laughter shows them.' But **They** in l. 10 = "Those cherries."

34. *Get up, get up for shame! The blooming morn*

The longest of Herrick's lyrical flights in this book; but the poet's wing does not flag for an instant, and the last stanza of all well-nigh attains (as No. 56 wholly attains) to the poignant and unforgettable beauty of Catullus's lines:—

Soles occidere et redire possunt,
nobis, cum semel occidit brevis lux,
nox est perpetua una dormienda.

"A masterpiece of humour, grace, and gentle feeling, all, with Herrick's unfailing art, kept precisely within the peculiar key which he chose—or Nature for him—in his Pastorals" (F.T.P.).

"In England, as we learn from Chaucer and Shakespeare and other writers, it was customary during the Middle Ages for all both high and low—even the Court itself—to go out on the first May morning at an early hour 'to fetch the flowers fresh.' Hawthorn branches were also gathered: these were brought home about sunrise, with accompaniments of horn and tabor and all possible signs of joy and merriment. The people then proceeded to decorate the doors and windows of their houses with the spoil. By a natural transition of ideas they gave the hawthorn bloom the name of the 'May'; they called the ceremony 'the bringing home the May'; they spoke of the expedition as 'going-a-Maying'"—Chambers's *Book of Days,* I.

A charming parallel to *Corinna's Maying* in French (not an imitation, and with a pathetic ending very different from Herrick's) is Murger's "Réveillez-vous, ma mie Annette."

METRE.—Quite regular. Stanzas of 14 lines, in which lines 1, 2, 7, 8, 13, 14 are iambic lines with 5 accents, whilst lines 3, 4, 5, 6, 9, 10, 11, 12 have only four. The final couplet of the stanza has often a feminine ending—*i.e.,* an extra short syllable. In l. 8 'hour' is dissyllabic. In l. 19 the first two words form two monosyllabic feet, so that this line has its full number of four stresses.

2. **the god unshorn,** the sun-god Apollo, who was represented in ancient art as a beardless youth (Lat. *imberbis*).

4. **Fresh-quilted colours,** a newly-stitched fabric of brilliant colours. Cp. "tissued clouds" in *Nativity Ode,* No. 1. 146.

5. **Slug-a-bed,** Lie-a-bed : used by Shakespeare, *Romeo and Juliet,* IV. v. 2. *Slug* is an old verb.

10. **matins,** morning prayer (Fr. *matines*).

13. **Whenas,** may mean ' when,' as in No. 36. 1, or ' seeing that ' as in No. 29. 7.

22. **Against you come,** until you come. Cp. *Hamlet,* I. i. 158, " Ever 'gainst that season comes." *Against* is properly a preposition, ' against the time that . . .' See Abbott, *S.G.* § 142.

orient pearls, bright pearls (of dew) : in No. 33. 8, the same expression was differently applied. But Shakespeare had already used it of the dew, *M.N.D.* IV. 1. 59, " That same dew which sometime on the buds Was wont to swell like round and orient pearls."

24. **dew-locks** : a fine phrase for the mists of early morning; the compound seems to be Herrick's own invention.

25. **Titan,** a name for the sun-god found in Virgil, *Aen.* IV. 119.

26. **Retires,** withdraws. Cp. No. 31. 12.

28. **beads,** in its original meaning of ' prayers ' : cp. ' beadsman.'

a Maying : see note on No. 60. 20.

30. **turns,** turns into, becomes, by being filled with a stream of people.

34. **tabernacle** : with allusion to the Feast of Tabernacles, when the people dwelt under " boughs of goodly trees " (*Leviticus* xxiii. 40 ; *Nehemiah* viii. 15).

45. **A deal.** Not so colloquial in Herrick's time as it is with us. Shakespeare uses it sometimes in grave contexts : " O, what a deal of scorn looks beautiful In the contempt and anger of his lip ! " *Twelfth Night,* III. i. 157. He also frequently uses ' a great deal.'

48. **left to dream,** left off dreaming. Cp. ' spare to interpose,' No. 15. 13.

49. **troth,** a variant of ' truth ' used in the expression ' to plight troth ' = to pledge one's word in betrothal.

51. **green-gown** : many a girl has been rolled in play on the grass, so that her gown is stained with green. *N.E.D.* quotes Sidney's *Arcadia* and Greene as using the same expression.

54. **Love's firmament** : cp. " starlike eyes " in Nos. 28 and 29.

55. **betraying** (those who trusted in them).

67. **liking,** preference, love in its first stages. Cp. Wordsworth, *Prelude,* Bk. IV. " Slight shocks of young love-liking interspersed."

35. *A sweet disorder in the dress*

An admirable test of a poet's true quality is afforded by his treatment of a light theme: does he exalt it—not by moralising, but—by touching it to finer issues, or at any rate by winning our admiration for skilful and dainty handling, as we admire a figure-skater on the ice? Throughout Herrick attains this latter kind of artistic success; but in such a phrase as "wild civility" he rises beyond this into the first kind of achievement. On either level his aim is obviously quite different from that of the moralist and philosopher Carlyle, who in *Sartor Resartus* founds upon clothes a whole philosophy of human life.

2. **Kindles,** produces. **wantonness,** sportiveness: cp. No. 29. 6.

4. **distractión,** confusion: four syllables, as in Shakespeare, *Twelfth Night,* v. i. 322, "This savours not much of distraction."

6. **stomacher,** "front-piece of 15th-17th c. female dress covering breast and pit of stomach, ending downwards in point often lapping over skirt, and often set with gems or richly embroidered" (*C.O.D.*).

7. **thereby,** near it.

8. **Ribbands,** ribbons. The *d,* which is not in the French *riban* (now *ruban*) was due to a supposed connection with *band,* and modern etymologists are inclined to think the connection was real (Weekley).

9. **winning,** charming.

10. What dignity the epithet here lends to the humble substantive!

12. **wild civility,** oxymoron, 'artless art.'

36. *Whenas in silks my Julia goes*

1. **Whenas,** when: see note on No. 29. 7.

3. For the converse of this image of the fall of a dress giving the effect of the graceful flow of falling water we may recall Tennyson's picture in *The Lotos-Eaters* of the waterfalls, "slow-dropping veils of thinnest lawn." Herrick's image is the more poetical, for it idealises Julia's dress, whereas "thinnest lawn" does nothing to exalt the beauty of the waterfall.

5. **brave vibration,** the glancing of the light on the silk. For *brave* in the sense of 'excellent, magnificent, noble, delightful,' cp. Miranda's words in *Tempest,* v. i. 183, "O brave new world, That has such people in't."

6. **taketh**: cp. 'bewitch' in 35. 13.

37. *My Love in her attire doth shew her wit*

A madrigal from a song-book of 1602, Davison's *Poetical Rhapsody.*

1. **wit,** wisdom, intelligence.

38. *That which her slender waist confined*

Next to No. 31, the most famous of Waller's poems; it is far inferior to that in feeling, but has always been admired for its classic perfection of phrase. The same idea occurs in a quatrain of Herrick, *Upon Julia's Ribbon.*

5. **extremest sphere,** outermost orbit. Waller had in his mind the old Ptolemaic astronomy which represented the Heavens as revolving round the earth as a fixed centre; the outermost orbit was that of the fixed stars (Plato, *Republic* x.). See note on No. 1. 125.

6. **pale,** enclosure.

39. *E'en like two little bank-dividing brooks*

The first three stanzas of the third poem in Book v. of *Emblems Divine and Moral,* 1635, by Francis Quarles, a Puritan poet. Though his verse never falls below a respectable level, it is only touched with beauty in occasional lines, and it is quite at its best in the three mystical stanzas which Palgrave has chosen. They are based upon *The Song of Solomon,* mystically interpreted of the love between Christ and the soul of the Christian. See *The Song of Solomon,* ii. 16, "My beloved is mine, and I am his."

Metre—The concluding Alexandrine (verse of 6 iambic feet) gives to each stanza, on a smaller scale, the same rounding-off which is given by the Alexandrine to the nine-lined stanzas of the *Faerie Queene.*

2. **wanton,** playful. Cp. 'wantons with the lovesick air' in No. 29. 6.

5. **conjoin,** as also *coin* (l. 17) rhymes with *wine.*

8. **entire,** completely incorporate with each other.

17. 'Their wealth compared with mine is only a counter compared with true coin.'

18. **but,** 'only the world.' For the order, cp. 32. 3, "Leave a kiss *but* in the cup," for "Leave but a kiss."

40. *Bid me to live, and I will live*

In this delightful song of ringing monosyllables Herrick comes nearer than anywhere else to the simply balanced antitheses characteristic of his contemporaries, Sedley (No. 42) and Lovelace (No. 43). Mr. W. Stebbing (*Five Centuries of English Verse*, I. 140) wonders how "the adorer of Perenna, Perilla, Silvia, Corinna, Electra, Lucia, Julia, and the rest, could have conceived the offer of knightly service to Anthea."

1. **Bid :** *to* is inserted after this verb in l. 1, omitted in l. 3. For this freedom of construction, see Abbott, *S.G.* § 349.

2. **Protestant**, one who makes a protestation or declaration of devotion to a lady. In this sense the word is used in French by La Fontaine and Corneille, and doubtless this is Herrick's meaning, though no other English writer seems so to use it.

15. **none**, no eyes.

18. **cypress tree**, an emblem of mourning. So some explain Shakespeare's "In sad cypres let me be laid" (*G.T.* 62. 2), as referring to the cypress boughs strewn in sign of mourning, though more probably 'cypres' there = 'crape.'

22. **The very eyes :** so in Latin *oculus* and *ocellus* are often used as terms of endearment, 'apple of my eye.'

41. *Love not me for comely grace*

From a song-book—John Wilbye's *Second Set of Madrigals*, 1609.

METRE—In the first four lines the rhythm is trochaic ; in the fifth line it changes to iambic, and so remains to the end.

6. **So**, 'so that' ; but in l. 9 it rather means 'in this way.'

42. *Not, Celia, that I juster am*

4. **rest.** It is possible that many readers fail to notice that, instead of a rhyme, the same word is repeated here. The word is used in a different sense, so that we are less conscious of the sameness ; and probably Sedley himself, for the same reason, was unaware that he had not found a rhyme-word.

7. **only**, misplaced here and in l. 8 for the sake of emphasis. Cp. 'but' in No. 32. 3, 39. 18.

43. *When Love with unconfinéd wings*

"The first and fourth stanzas of this exquisite lyric," writes Mr. Gosse (Ward's *English Poets*, II. p. 182), "would do honour

to the most illustrious name, and form one of the treasures of our literature. . . . The romantic circumstances under which Lovelace wrote these lines have given to them a popular charm. The imprisonment under which he was suffering was brought upon him in the unselfish performance of duty. He had been chosen by the whole body of the county of Kent to deliver the Kentish petition ('for the restoring the King to his rights') to the House of Commons; the result was doubtless what he expected, the petition being burned by the Common Hangman and he himself, on the 30th of April, 1642, thrown into the Gatehouse Prison." Lovelace's whole story is romantic. High-born and wealthy and a favourite at Court, he fell upon evil days and a second imprisonment in the Civil War; later, his betrothed, on a report that he had been killed at the siege of Dunkirk, married another man; and Lovelace, after squandering his substance in despair, died in extreme want in London, 1658. His poems (including this, and Nos. 25 and 44) had appeared in 1649, under the title of *Lucasta*.

1. **Love**: Cupid, 'with *unconfinéd* wings'—*i.e.*, with the wings of a god, that cannot be confined: cp. *L'Allegro* (No. 60. 40), "In unreproved pleasures free"—brings Althea to the grated window of the prison.

5. Cp. *Lycidas*, No. 5. 69, "Or with the tangles of Neaera's hair." Is Lovelace speaking literally or metaphorically? In favour of the second interpretation (which I prefer) it is to be said that 'fettered' in the next line is certainly metaphorical and that Althea is on the other side of the grating. The image of 'entanglement' in the hair of the beloved is common in the seventeenth-century. Cp. Marvell:—

> I could have fled from one but singly fair:
> My disentangled soul itself might save,
> Breaking the curlèd trammels of her hair.

So, too, Herrick:—

> It chanced a ringlet of her hair
> Caught my poor soul as in a snare.

7. **Gods**: this is the right reading—cp. 'with unconfinéd wings' in l. 1. 'Birds,' the reading of Percy's *Reliques*, has no authority. **wanton**, sport: cp. No. 29. 6.

9. **flowing cups**: cp. Shakespeare, *Henry V.* IV. iii. 55, "Be in their flowing cups freshly remembered."

10. **allaying Thames**: cp. Shakespeare, *Coriolanus*, II. i. 53, "a cup of hot wine with not a drop of allaying Tiber in't."

11-12. These two lines are in 'absolute construction,' and with the second line a participle must be supplied (by the figure called Zeugma) from 'crown'd'—either 'crown'd' itself, used this time in a metaphorical sense, or another participle, such as 'fired.'

17. **committed, and enlarged** (l. 23), technical terms for 'imprisoned' and 'released' respectively. Cp. Shakespeare, *Henry V.* II. ii. 40, "*Enlarge* the man *committed* yesterday, That rail'd against our person." Lovelace humorously applies the terms to birds and winds.

21. **voice,** here used as a verb, as often in current English, though perhaps not in the best modern writers. But it has good authority in prose as well as verse in the 17th century: cp. Bacon, "Rather assume thy right in silence, than *voice* it with claims."

23. **curl:** this expressive word is twice used by Shakespeare of the action of the winds upon the waves—"Who take the ruffian billows by the top, curling their monstrous heads" (2 *Henry IV.* III. i. 23); "Or swell the curled waters 'bove the main" (*Lear* III. i. 6).

28. **That,** the prison. So on a loftier, but not more musical note, Milton sings:—

> The mind is its own place, and in itself
> Can make a Heaven of Hell, a Hell of Heaven (*P.L.* I. 254-5).

44. *If to be absent were to be*

METRE.—The short rhyming lines—of 4, 2, 3, 3, 4 iambic feet respectively—"ring little bells of change from word to word"; and then the stanza gathers strength and dignity as it closes with a full-length line of 5 feet. In iambic verse (as here in l. 6) a trochee is often substituted for an iambus in the first foot; but l. 4 has the unusual rhythm of trochees in the first *two* feet.

10. **blue-god,** Neptune, who is called *caeruleus deus,* 'the sky-blue god,' by Propertius, IV. vii. 62.

13. **betwixt.** If this is the right reading, a verb must be supplied; but Prof. Grierson thinks that Lovelace wrote "be twixt" (two words).

15. **separated,** released from the body.

16. **controls:** the singular verb may be partly justified by regarding 'faith and troth' as one idea. Shakespeare has "faith and troth *bids*" in *Troilus and Cressida,* IV. v. 170, but he has not a few other examples of two singular nouns as subject followed by a verb in the singular (Abbott, *S.G.,* § 336).

24. **earthy,** a Platonic epithet of the body, γεώδες. Cp. Plato, *Phaedo,* 81 c, and Milton, *Comus,* 463 foll.

45. *Why so pale and wan, fond lover?*

SIR JOHN SUCKLING (1609-1642), a courtier who led a highly adventurous life and fought on the Swedish side in the Thirty

Years' War, enjoyed, in his own age, a great and easily won reputation as a poet. This, his most famous song, is from his drama *Aglaura*, which Mr. Gosse calls "a monster of tedious pageantry." Suckling is now remembered for a few lyrics (especially this one and "Out upon it I have loved Three whole days together"), and his *Ballad upon a Wedding*.

METRE.—The rhythm, trochaic in the first two stanzas, changes to iambic in the third.

1. **fond,** foolish.

11. **Quit** (Fr. *quitter*), imperative, has a transitive meaning, 'renounce, abandon,' and an intransitive meaning, 'depart from your position.' It is intransitive here, but the earlier transitive meaning seems to be suggested also.

46. *Awake, awake, my Lyre!*

ABRAHAM COWLEY (1618-1667) is the classical example in English literature—even beyond his contemporary Waller—of a poetic reputation that has not lived. He was esteemed by his contemporaries the greatest of English poets, and was buried in Westminster Abbey by the side of Chaucer and Spenser; but already in 1737 Pope asked, "Who now reads Cowley?" and Johnson, although he wrote his life, did not seek to replace him upon his pedestal. His finest poem is the elegy *On the Death of Mr. William Hervey* (No. 53 in this book). The *Supplication* (an extract from Cowley's once celebrated epic, *The Davideis*), though faultless in rhythm and expression, is too artificial to awaken enthusiasm, and the singer's concluding announcement of his determination to die is singularly ineffective as a threat.

METRE.—Iambic rhymed stanzas, each ending with an Alexandrine, which has the same effect as in No. 39. In l. 4 the first foot is monosyllabic, or rather there is a pause, counting as an unaccented syllable, before 'Sounds.'

10. **awful,** full of awe.

11. **numerous,** rhythmical: as 'verses' are often called 'numbers' in 17th and 18th cent. literature (cp. Marvell in No. 4.4).

14. **her eye.** For the eyes as responsible for the conquests of love, see Nos. 28, 29, 30 in this book, and the song in the *Merchant of Venice*, III. ii. "Tell me where is fancy bred."

47. *Shall I, wasting in despair*

GEORGE WITHER (1588-1667) was a voluminous Puritan writer both in prose and verse, but for most modern readers he only survives in this poem, first printed in his *Fidelia*, 1615, under the title of *The Author's Resolution in a Sonnet*. It may be read in its original form in Ward's *English Poets*, Vol. II: the author

made slight alterations in it afterwards. Its manly vigour and the splendid swing of its rhythm secure its immortality. Wither was a favourite with Charles Lamb, and readers who turn to the selection in Ward's *Poets* or, better still, to the extracts in Mr. Massingham's *S.C.V.*, will probably agree that he has been unjustly neglected.

METRE.—Four trochees, the last (except in lines 11, 12) represented by a single long syllable.

4. **'Cause** : this abbreviation for *because* is found in Shakespeare.

9. **be pined** : for this transitive use of the verb, cp. Milton, *P.L.* xii. 77, " where thin air Above the clouds will *pine* his entrails gross " ; and Shakespeare, *Richard II.* v. i. 77, " Where shivering cold and sickness *pines* the clime."

14. **Turtle-dove,** a type of true love. Cp. Shakespeare, *The Phoenix and the Turtle,* " the turtle's loyal breast." The **pelican,** in mediaeval legend, was supposed to feed her young with her own blood : cp. Shakespeare, *Richard II.* II. i. 126.

19. **well-deservings known,** a Latinism for ' the knowledge that she deserves well.'

28. ' If she finds that her lover is without external aids (of rank and wealth) to his suit.'

33. ' (Be she) great or good, or kind and fair ' ; a summary of the merits enumerated in the first four stanzas, but here given in the reverse order.

48. *Hence, all you vain delights*

" The Passionate Lord's Song " in *The Nice Valour,* a play by Fletcher and an unknown person, printed in 1647. But the play had been written long before this date, for Fletcher died in 1625. The song (which is generally attributed to Fletcher) must have been known to Milton when he wrote *Il Penseroso* ; though both the song and *Il Penseroso* owe something to the verses prefixed to Burton's *Anatomy of Melancholy,* 1621.

JOHN FLETCHER (1579-1625) is best known as collaborator with Francis Beaumont in the writing of plays. This book of the *Golden Treasury* contains one lyric by each of the two friends (see No. 6).

METRE.—Irregular. First come seven iambic lines of three accents. The eighth line is a law to itself ; but if we treat ' welcome ' as standing outside the metre, the rest of the line conforms to the scansion of the nine lines that follow—lines of four accents, sometimes iambic, sometimes with a trochaic effect. The rhythm is very like that of *Il Penseroso.* The last two lines have five accents each. The gradually ascending length, from three to five stresses, suggests increasing gravity and solemnity.

8. **fixéd eyes.** If l. 10 is not to be a mere repetition of this, we may suppose that a fixed upward look is meant, as in *Il Pens.* No. 61. 39, " looks commercing with the skies."

9. **mortifies,** properly ' makes as dead '—often used of the effect of fasting in reducing the body.

14. **fowls :** birds, as in Chaucer.

16. **a parting groan,** a groan of the departing spirit. Cp. Gray's *Elegy* (*G.T.* 187. 89), " On some fond breast the parting soul relies."

18. **still,** always.

19. **dainty sweet :** such double adjectives, where the first is used as a sort of adverb to qualify the second, are common in Shakespeare—*e.g.* " childish foolish," " deep contemplative."

49. *O waly waly up the bank*

First published in Allan Ramsay's *Tea Table Miscellany*, 1724, and afterwards in Percy's *Reliques*. Its date of composition and its author are unknown. By printing it in this place Palgrave implied his belief that it belonged to the seventeenth century ; but it may well be even older. Of its beauty and pathos there can hardly be two opinions. " There are some poems "—Mr. Massingham writes of it in his *S.C.V.*—" which seem to charm into presence the ghostly spirit of poetry itself."

METRE.—The pathetic effect is wonderfully heightened by the internal rhymes in lines 11 and 33, by the quaintness of the unusual stress on the second syllable of ' wearie ' and ' velvet,' and by the occasional substitution of an anapaest for an iambus.

1. **waly :** an exclamation of grief (pronounced ' waw-ly ').

2. **brae,** hillside (Scottish).

3. **burn,** brook (Scottish).

4. **wont :** see note on No. 1. 10.

5. **aik,** oak (Scottish).

7. **syne,** the same word as ' since ' which originally meant ' later,' ' after ' (Abbott, *S.G.* § 62). **brak,** brake.

8. **Sae,** so. **true,** plighted (cp. ' troth '). **lichtly,** lightly : here used with ' did ' to make a compound verb, ' made light of.'

9. **but :** not exactly adversative, but lending emphasis to the statement which it introduces.

11. **auld,** old. **cauld,** cold.

13. **busk,** prepare, adorn. Cp. the first line of one version of *The Braes of Yarrow*, " Busk ye, busk ye, my bonny, bonny bride."

14. **kame,** comb.

16. **loe,** love. **mair,** more.

17. **Arthur-seat,** Arthur's seat, a hill to the E. of Edinburgh. Tennyson's Epilogue to his *Idylls of the King* speaks of

> " that gray king, whose name, a ghost,
> Streams like a cloud, man-shaped, from mountain peak,
> And cleaves to cairn and cromlech still."

19. **sall,** shall. *Saint Anton's Well,* St. Anthony's well, N. of Arthur's seat.

21. **Marti'mas,** Martinmas, St. Martin's day, November 11.

25. **fell,** adj. for adverb, ' cruelly.'

27. **sic,** such.

29. **by,** in its original meaning of ' near.'

32. **cramasie** or cramoisy, Fr. *cramoisi,* ' crimson.'

35. **gowd,** gold.

36. **siller,** silver.

50. *Upon my lap my sovereign sits*

" This beautiful example of early simplicity is found in a song-book of 1620 " [Martin Pearson's *Private Music*], (F.T.P.). To later editions of the *G.T.* a note was added :—" These stanzas are by Richard Verstegan (died c. 1635), a poet and antiquarian, published in his rare *Odes* (1601) under the title *Our Blessed Ladies Lullaby,* and reprinted by Mr. Orby Shipley in his beautiful *Carmina Mariana* (1893). The four stanzas here given form the opening of a hymn of twenty-four." " My Sovereign " is the infant Saviour, and the singer is the Virgin Mary ; but the pride and joy of all happy motherhood are expressed in the words.

16. **But,** save what. See Abbott, *S.G.* § 124.

21. **for,** ' in return for.'

51. *I wish I were where Helen lies*

" Neither author nor date of one of the most poignant laments in the language has been discovered. But it apparently belongs to this period " (Massingham, *S.C.V.*). It is in Herd's Collection of *Scottish Songs* (1769), and in Scott's *Minstrelsy of the Scottish Border* (1802). Wordsworth wrote a ballad on the same theme, *Ellen Irwin,* but though it belongs to his best period (1800), it is not a happy specimen of his Muse.

Metre.—The composers of primitive ballads knew nothing of metrical laws, but they sometimes obeyed them through a perfect musical instinct. In these stanzas the first 3 lines have four iambic feet, the fourth line has three feet. The only irregularity is in lines 2, 26 and 38, where the monosyllable ' Night,' lingered

over, takes the place of an iambus. Observe the grim effect of the repeated lines (14-15, 18-19), and the pathetic ring of the internal rhyme in l. 21.

4. **Kirconnell,** or **Kirk-connell,** in Dumfries. The river (l. 13) is the Kirtle. The names of the lovers are given by tradition as Adam Fleming and Helen Irving or Irwin.

7. **burd,** maiden.

9. **think na but,** do not think but that, be sure that.

11. **meikle,** mickle, much.

17. **lighted down,** dismounted.

33. Cp. No. 49. 40, "And the green grass growing over me."

34. **een,** eyes: cp. *eyn* in No. 1. 223; 'his dusky eyn.'

39. **weary of the skies.** See No. 65. 24 and note.

52. *As I was walking all alane*

Another ballad of unknown authorship, given by Scott (like No. 51) in his *Border Minstrelsy.* An English version of the same story is "The Three Ravens," given in Ritson's *Ancient Songs* as from *Melismata,* a song-book of 1611.

1. **all,** altogether: for this intensive use with adjectives, see Abbott, *S.G.* § 28. **alane,** alone.

2. **corbies,** ravens, Lat. *corvus.* **mane,** moan.

3. **tane,** a Scottish contraction of 'the one.'

5. **fail,** turf: so that **dyke** here means 'wall.'

13. **hause-bane,** neck-bone: *hals* is used by Chaucer for 'neck.'

15. **ae,** one.

16. **theek,** thatch.

53. *It was a dismal and a fearful night*

"The poetical and the prosaic, after Cowley's fashion, blend curiously in this deeply-felt elegy" (F.T.P.). The criticism refers to the complete ode of 19 stanzas, from which Palgrave has selected seven. One at least of the omitted stanzas deserves to be reprinted here:—

> Say, for you saw us, ye immortal Lights,
> How oft unwearied have we spent the nights,
> Till the Ledaean stars, so famed for love,
> Wondered at us from above.
> We spent them not in toys, or lusts, or wine
> But search of deep Philosophy,
> Wit, Eloquence, and Poetry;
> Arts which I loved, for they, my friend, were thine.

By its subject, the commemoration of a college friend untimely lost, the poem recalls *Lycidas*, Tennyson's *In Memoriam*, and Arnold's *Thyrsis*. These are all among the noblest of English poems; and though Cowley's elegy on Hervey is on a smaller scale, it is worthy to be mentioned in this exalted company.

2. **unwilling light.** Shakespeare (3 *Henry VI.* II. v. 1) speaks of "the morning's war When dying clouds contend with growing light."

3. **sleep, death's image.** Sleep is personified as the brother of Death in Homer's *Iliad*, XIV. 231, "where he met with Sleep the brother of Death"; and often by later poets. See note on *G.T.* 232. 22.

7. **intolerable:** the one long word acquires additional weight from the contrast with the monosyllables that precede and follow. For a similar effect, see Wordsworth's *Affliction of Margaret :—*

> Thou, thou, and all thy mates to keep
> An *incommunicable* sleep (*G.T.* 284. 55-6).

9. **peer** in Spenser and Milton often has the meaning of 'companion' (Lat. *par*).

19. **a tree,** under whose shade the two friends had rested. We may recall the elm-tree in Arnold's *Thyrsis*.

26. **Submitted,** submitted itself, humbled itself. **inform,** inspire with life, animate. So Dryden (Translation of Virgil, *Aeneid*, VI.) speaks of sculptors who "*inform* the breathing brass."

32. One of the most beautiful monosyllabic lines in English poetry: the ten little words, by contrast with 'conspicuous' in the preceding line, exquisitely express the poet's humility.

36. **mortality,** span of mortal life.

37. **discoursed,** conversed.

38. **notions,** thoughts, ideas.

41. **pure spirits,** quintessence. **various wit,** versatile intelligence and quickness of apprehension.

51. **Still,** always: so, too, in l. 55.

54. **laborious,** travelling unweariedly through the day (l. 56).

54. *They are all gone into the world of light*

This, like the preceding, is a poem of friendship; and its position immediately after Cowley's elegy is an instance of the careful skill with which Palgrave grouped the poems of his choice. For here consolation is offered to the mourner: Vaughan's grief at his loss is swallowed up in his vivid realisation of the joys of that eternity into which he believes that his friends have entered.

METRE.—An iambic quatrain of 5, 4, 5, 3 feet. The rhythm helps to give the effect of great calmness and peace.

1. **the world of light.** Cp. *Revelation* xxi. 23-5. "And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it. . . . . And the nations of them which are saved shall walk in the light of it. . . . there shall be no night there." This imagery of light greatly influenced Vaughan's thoughts of the life beyond the grave: see his other poems in this book, Nos. 14 and 66.

8. **remove,** departure. For this substantival use of 'remove,' cp. *King Lear*, II. iv. 4, "The night before there was no purpose in them Of this remove."

10. **trample on,** a difficult expression. Does the poet think of himself as imprisoned in the vault of this life, with the rays of eternity beating down upon the roof? Or are the friends the antecedent to 'whose,' and is it their radiant footsteps which seem to tread the roof of his vault? This interpretation agrees more closely with 'walking' in l. 9, and 'walks' in l. 15.

20. **mark,** 'aim,' and so 'boundary.' Cp. *G.T.* 31. 5. "O no! it is an ever-fixéd mark."

25. **brighter,** than our wonted dreams.

55. *Fair pledges of a fruitful tree*

This and No. 56 are two of the loveliest lyrics in the language. Their theme is of the simplest—the swift passing of perfection—and it is expressed in the simplest words. But the theme is never worn-out, because each human being has to realise its truth with a poignant freshness; and the simple words express it perfectly, the very shortness of the lines suggesting the brevity of life, as the wonderful music of the deliciously inwoven rhymes suggests the consummate beauty of that which so soon passes away.

METRE.—Observe the intricate interweaving of the rhymes. In No. 55, the first lines of the three stanzas (1, 7, 13) rhyme with each other; in No. 56 the ninth line of each stanza rhymes with the first.

1. **pledges,** in the two-fold sense of 'children' (Lat. *pignora*) and 'tokens of the fruit that is to come.'

3. **date,** fixed duration.

13. **leaves,** in both senses, 'leaves of a tree' and 'leaves of a book.'

15. **brave,** fine, splendid.

57. *With sweetest milk and sugar first*

The central part of a poem called by Marvell, *The Nymph Complaining for the Death of her Fawn.* "Perhaps no poem in this collection is more delicately fancied, more exquisitely finished. By placing his description of the Fawn in a young girl's mouth, Marvell has, as it were, legitimated that abundance of 'imaginative hyperbole' to which he is always partial: he makes us feel it natural that a maiden's favourite should be whiter than milk, sweeter than sugar—'lilies without, roses within.' The poet's imagination is justified in its seeming extravagance by the intensity and unity with which it invests his picture." (F.T.P.).

The poem was written during Marvell's happy stay at Nunappleton, Lord Fairfax's Yorkshire seat. Marvell, aged about 30, was tutor to Lord Fairfax's daughter Mary (afterwards Duchess of Buckingham), then in her twelfth year. Probably Mary is the 'nymph' of the poem; the fawn is said to have been given to her by an inconstant lover, 'Sylvio,' and afterwards to have been shot by "wanton troopers riding by." Some of the verses, both because of their simplicity and because of their feeling for Nature, we might easily mistake for Wordsworth's or Blake's, if we did not know the author; but the 'conceit' of the last couplet could only belong to the seventeenth century. The Wordsworth poem that comes nearest is perhaps *The White Doe of Rylstone*; Dr. Grosart's suggested parallel of Blake's *Auguries of Innocence*:—

> A robin redbreast in a cage
> Puts all heaven in a rage—

refers to the lament for the fawn's death which is not given in Palgrave's extract.

Metre.—It is interesting to compare Marvell's octosyllabics with those of his friend Milton in *L'Allegro*. Milton's harmonies are richer and more varied, but Marvell's are skilfully and easily handled and have great charm.

28. **laid**: the transitive form used for the intransitive; not to be justified or imitated.

58. *How vainly men themselves amaze*

F.T.P. applies to this justly famous garden poem the praise which Charles Lamb gave to the Sea-Dirge in *The Tempest* and to Webster's *Land-Dirge* (*G.T.* 65 and 66):—"Both have that intenseness of feeling which seems to resolve itself into the element which it contemplates." "Marvell here throws himself into the very soul of the Garden with the imaginative intensity of Shelley in his *West Wind*" (F.T.P.). A Latin version in hexameters

will be found in Marvell's works, but it is not nearly as fine as his English poem. Bacon's Essay *Of Gardens* and T. E. Brown's *My Garden* are interesting literary parallels.

1. **amaze,** distract, bewilder. Cp. *Hamlet,* III. iv. 112, " Amazement on thy mother sits."

2. To win military, civic, or academic honours : the *palm* of the victor in race or combat, the *oak*-leaves that formed the crown given at Rome to a citizen who saved the life of another citizen in battle, the *bays* (laurel) that were the reward of poetry and learning.

3. **uncessant.** We now always say *incessant :* in words derived from the Latin there has been a tendency to substitute the Latin prefix *in-* for the older English *un-*, but our forefathers spoke of *unglorious* (Wyclif) and *unpossible* (A.V. of 1611).

5. **narrow-vergéd shade,** the shade of its narrow rim. Shakespeare uses ' verge ' of the rim of a crown in *Richard III.* IV. i. 59—

> I would to God that the inclusive verge
> Of golden metal that must round my brow
> Were red-hot steel, to sear me to the brain !

6. Reproaches them by its thrift or parsimony, *i.e.* by its grudging return, with having toiled for so little.

9. **Quiet.** " The true magic of a beautiful word only discloses itself at the touch of the master. *Quiet* is an ordinary enough word, and few are more frequently on our lips. Yet what wonderful effects Wordsworth, Coleridge and Keats extract from it ! " (A. G. Gardiner on " Word Magic " in *Leaves in the Wind*). The essayist cites Wordsworth's use in *G.T.* 309. 2, and Keats's in *G.T.* 290. 54, with other examples. We may well add this line of Marvell to his list.

13. **if here below,** if anywhere on earth.

15. An oxymoron : ' civilisation is the merest savagery.' **all but** is probably not in its modern sense of ' almost,' but is used intensively, ' altogether merely.'

16. **To,** compared with.

17. **No white nor red,** the colours praised in lover's rhymes. Cp. No. 33 " There is a garden in her face where roses and white lilies blow," and *G.T.* 55, " Thou art not fair, for all thy red and white."

18. **amorous** must here mean ' exciting love.'

20. As we read in Virgil's *Eclogues* (v. 13-14, x. 53), in Shakespeare's *As you Like It* (III. ii. 9, " Run, run, Orlando ; carve on every tree The fair, the chaste and unexpressive she "), and in many other poets.

25. **heat** seems here to combine two senses of the word, (1)

a course in a race, (2) vehemence, agitation : ' when we have run the vehement race of our passions.'

28. **Still,** always.

29-32. An ingenious perversion of the old classical fables about the loves of gods and nymphs.

37. **curious,** exquisite, sought by connoisseurs.

41. **from pleasure less,** withdraws from these lesser pleasures.

43-46. The mind is a microcosm, or little world (so we may try to represent in prose as much of the meaning of this stanza as prose can reproduce), where each object of the macrocosm, the great world outside, is reflected in a corresponding image or idea. But the mind does not confine itself to the passive reflection of external objects. It has a creative power of imagination : as Shelley says, the poet can create from " the yellow bees in the ivy-bloom," " Forms more real than living man " (*G.T.* 324).

47-48. Meanwhile external objects are forgotten and have lost all definite shape ; the poet is conscious only of being surrounded by a delicious greenness.

49-56. It is tempting to explain this stanza, as Palgrave seems to have done, by saying that the mind loses itself in an ecstasy of communion with Nature : it has become one with the spirit of the garden. In modern poetry this intimate communion of the poet's soul with Nature is finely expressed by T. E. Brown : see especially his *Epistola ad Dakyns,* and *Lynton Verses,* No. 5. But possibly Marvell does not mean quite the same thing : the garden is now only present to his thoughts as a vague sensation of delight ; his soul has passed into spiritual contemplation, in preparation for the " longer flight " which will carry it away from the world of sense altogether.

54. **whets,** trims. **claps :** the 1681 edition of Marvell has ' combs.'

56. **the various light,** the changing light through the leaves that flickers on the bird's plumes.

60. Cp. *Genesis* ii. 18, " And the Lord God said, It is not good that the man should be alone ; I will make him an help meet for him."

63-4. The sentiment must not be taken too seriously. A sly humour is characteristic of Marvell, as in his well-known lines *To His Coy Mistress.* Cowley has a similarly ungallant reflection in his poem on *Solitude* :—

> O Solitude, first state of Human kind !
> Which blest remained, till Man did find
> Ev'n his own Helper's company.
> As soon as two (alas !) together joined
> The Serpent made up three,

65. Linnaeus, the botanist, formed a dial of forty-six flowers opening successively.

67. **the milder sun,** the genial sun: Marvell imitates a Latin use of the comparative adj. in the sense of 'somewhat mild.' The sun passes in his course (*Zodiac*) over the successively opening and closing flowers of the garden, just as the sun's shadow passes across a dial.

71. **such sweet** hours, as are passed in a garden.

59. *Jack and Joan, they think no ill*

From the happiness of the man of letters in his garden (No. 58) we pass to the country delights of Elizabethan peasants. Campion's lines give us a charming picture of country life, bathed in the atmosphere of *As You Like It* and *A Winter's Tale* and Spenser's *Shepheards Calender*. Palgrave's choice of a title happily recalls Virgil's praise of the countryman's life—*O fortunatos nimium, sua si bona norint, Agricolas!* ("Ah, too fortunate the husbandmen, did they know their own felicity!" *Georgics*, II. 458). The poem is from Thomas Campion's *Two Books of Airs* (circ. 1613).

METRE.—Iambic octosyllabic couplets, as in the preceding poem. For the first foot a single stressed syllable is sometimes substituted.

2. **still,** always.

7. **Lash out,** spend recklessly.

9. **nappy,** 'foamy,' 'with a head on'; apparently by transference from *nappy* as applied to cloth, 'covered with nap or down.'

12. **crabs,** crab-apples, like the roasted crab of *Midsummer Night's Dream*, II. i. 48.

13. **Tib,** a girl's name. It is coupled with Tom in Shakespeare also (*All's Well*, II. ii. 24).

18. See the introductory note to No. 34 and lines 32-3 in that poem.

19. **tutties,** nosegays, a word still used in Somerset and Dorset. According to *N.E.D.* it is probably a word of nursery origin.

26. **strange,** as opposed to 'common.' Some of these "strange delights" are mentioned in another poem by Campion, *G.T.* 59. 7-10.

31. **for,** in spite of. **train,** retinue of attendants.

32. **Securer,** more free from care. Cp. No. 61. 91, "with secure delight."

silly, simple: as in No. 1. 92, "their silly thoughts,"

60. *Hence, loathed Melancholy*

L'Allegro (Ital., the Cheerful Man) and *Il Penseroso* (Ital., the Melancholy or Thoughtful Man). "It is a striking proof of Milton's astonishing power, that these, the earliest great Lyrics of the Landscape in our language, should still remain supreme in their style for range, variety, and melodious beauty. The Bright and the Thoughtful aspects of Nature and of Life are their subjects: but each is preceded by a mythological introduction in a mixed Classical and Italian manner" (F. T. P.). Two *Spring Odes* by R. Bridges recall *L'Allegro* pleasantly, without direct imitation; but Milton's flight is loftier and more sustained.

The two poems should be read side by side. They were evidently written together, and parts of the second may have been written first: "Sometime walking, not unseen" (60. 51), must be later than "I walk unseen" (61. 65). They do not represent two different men so much as two different moods. In *L'Allegro* the poet bids Melancholy begone and calls Mirth to his side. He pictures the joys of life in the country—the cheery sight and sounds of the early morning. His eye ranges delightedly over the landscape—over fields, rivers and distant hills, the noble's castle, the peasant's cottage; then the village merry-making on a sunshine holiday till nightfall, continued afterwards with ale and traditional stories. Then from the country his thought passes to the gaieties of the town—tournaments, weddings, masques, the theatre, delightful music. In the contrasted mood he invokes Melancholy or Gravity, imagined as a "pensive Nun, devout and pure." She is to bring with her a troop of allegorical companions—Peace, Quiet, Fast, Leisure, Contemplation, Silence,—but Silence will not exclude the song of the nightingale. In this mood the poet chooses night for his walks, moonlight with the distant sound of the curfew-bell; or else he stays indoors by the dim firelight, or reading by lamplight. His reading will be philosophy (Plato) or noble poetry (Greek tragedy or Chaucer or Spenser). The dawn of his choice in this temper will be wet and stormy. Sunshine seems to him 'flaring': he flies from it to twilight grove, or deep dell, or the dim light of the cathedral, to whose solemn music his spirit is attuned. And in this mood, finally, he can look forward (Mirth does not look beyond the present) to old age—the contented old age of a hermit, spent in gathering wisdom from study.

The poems were written during Milton's six years at his father's house at Horton in Buckinghamshire (1632-38), and probably before *Comus*, which was acted in 1634. But Milton was in no hurry to publish: he waited till 1645. For the connection of *Il Penscroso* with Burton's *Anatomy of Melancholy*, and with Fletcher's song, "Hence, all you vain delights" (No. 48), see the introductory note to No. 48 in this book.

METRE.—The basic or standard metre is the octosyllabic couplet used by French poets, by Gower, Chaucer, Shakespeare and others, but never before Milton with so splendid a music. Both poems open with a prelude in irregular lines, and then settle down to octosyllabics. The verses in this metre that in later poetry come nearest to Milton's in freedom of handling and musical quality are Coleridge's *Christabel* and Keats's *Eve of St. Mark.*

2. **Cerbĕrus,** the three-headed dog that guarded the entrance to hell in classical mythology. "This amour is Milton's own invention. In Grecian mythology, *Erebus* is the spouse of Night and, by her, father of Aether (Sky) and Hēmĕrā (Day): the dog Cerberus has no offspring. Not that Milton makes a blunder. He is altering the old story consciously. Here, as elsewhere, he modifies the ancient mythology after his pleasure, with the same independence and right of variation as mark the treatment of it by the old Greek poets. He was one of those poets in spirit, and claimed for himself the same licence. He not only modifies the classical tales; he sometimes mythologizes on his own account: cp. below, lines 18-24" (Hales).

3. **Stygian cave:** Cerberus's cave, according to Virgil (*Aeneid,* VI. 418), faced the landing-place of spirits on the further bank of the river Styx in the nether world. There is a wonderful description of the "horrid shapes" at the entrance to hell in the same book of the *Aeneid.*

5. **uncouth,** unknown, strange—the original meaning of the word, as in *Paradise Lost,* ii. 407, "And through the palpable obscure find out His uncouth way."

6. **brooding:** the Latin *incubare,* 'to brood,' was used in this metaphorical sense—*ponto nox incubat atra,* 'black night broods over the deep' (*Aeneid,* I. 89).

jealous: jealous to guard its 'brood' from intruders, like an angry vulture, or some dusky bird of ill omen (Prof. Elton).

8. **ebon,** black as ebony. **low-browed,** beetle-browed, overhanging.

9. **ragged:** an epithet of 'rocks' in *Isaiah* ii. 21, A.V.

10. **Cimmerian.** See Homer, *Odyssey,* XI. 13, "She (the ship of Odysseus) came to the limits of the world, to the deep-flowing Oceanus. There is the land and city of the Cimmerians, shrouded in mist and cloud, and never does the shining sun look down on them with his rays, neither when he climbs up the starry heavens, nor when again he turns earthward from the firmament, but deadly night is outspread over miserable mortals" (trans. Butcher and Lang).

12. **yclept,** called, past part. of O.E. *clipien,* to call.

12. **Euphrósýnē,** Greek, Mirth. Her "two sister Graces" were Aglaia (Radiance) and Thalia (The Blooming).

14. **at a birth,** at one birth. This use of *a* =one (cp. Fr. *un* and Lat. *unus*) survives in such phrases as "one at *a* time."

17. **sager,** more wise. Milton gently claims superiority for a myth of his own invention: Mirth is the child of the West Wind and the Dawn.

18. **frolic** (Ger. *fröhlich*), 'joyous,' 'sportive'—"with a touch of mischief like Ariel," Prof. Elton aptly adds.

20. **a-Maying:** *a* is a corruption of the preposition *on* used with the verbal subst., as in "I go a fishing," *John* xxi. 3.

22. Milton may have had in mind *Taming of the Shrew,* II. i. 174, "I'll say she looks as clear As morning roses newly washed with dew."

24. **buxom** seems here to be used vaguely for 'comely,' 'pleasing.' Milton was perhaps echoing its use in *Pericles,* I. i. 23, "A female heir So buxom, blithe, and full of face As heaven had lent her all his grace." Originally the word meant 'pliant,' 'yielding'; and so Milton uses it in *P.L.* ii. 842 and v. 270, "the buxom air" (a phrase already used by Spenser). It is said that its use as a complimentary epithet of women was due to the male point of view, which regarded obedience as the most important feminine virtue.

debonair, genial, courteous (O.F. *de bon'aire,* of a good address). This old word was revived by Keats, *G.T.* 292. 7.

27. **Quips.** Lyly in *Alexander and Campaspe* defines a quip as "a short saying of a sharp wit, with a bitter sense in a sweet word." In a famous passage of *As You Like It* Shakespeare's Touchstone places it between the Retort Courteous and the Reply Churlish.

cranks, turns, twists of wit—*e.g.* puns.

wanton, sportive. Cp. 'wantonness' in No. 35. 2.

28. Perhaps a reminiscence of a quatrain in Burton's *Anatomy of Melancholy*:—

> With becks and nods he first began
> To try the wench's mind;
> With becks and nods and smiles again
> No answer did he find.

wreathed smiles: "the faces of the personified Smiles are all lined and puckered with laughing" (Hales). Contrast '*wrinkled* care' (l. 31).

29. **Hēbē,** cup-bearer to the Greek gods.

33. **trip it:** for the indefinite 'it' (perhaps='trip a tripping') compare Shakespeare's "Foot it featly" (*G.T.* 3. 5), and see Abbott, *S.G.* § 226.

33. **you,** Mirth and her companions. In l. 35 Mirth alone is addressed (' thee ').

36. The mountains are the natural home of Liberty. Cp. Wordsworth's sonnet, " Two voices are there " (*G.T.* 254), and Tennyson's " Of old sat Freedom on the heights."

40. **unreproved,** unreprovable—a Latin use of the participial adjective (*invictus*, etc.).

42. **dull :** cp. Shakespeare, *Henry V.* iv. i. 11, " Piercing the night's dull ear."

44. **dappled :** cp. Shakespeare, *Much Ado*, v. iii. 25 :—

> The gentle day,
> Before the wheels of Phoebus, round about
> Dapples the drowsy East with spots of grey.

45-46. Milton has often been accused of making the lark come to the poet's window to bid him good-morrow. But though it is possible to take the words in this sense, it is surely more natural to understand ' to come ' as parallel in construction to ' to live ' and ' to hear ' (all three verbs depending on ' admit me ') : thus it is the poet who comes to the window and bids good-morrow to the world outside. Besides acquitting Milton of a mistake, this construction agrees better with ' in spite of sorrow ' (l. 45), which must apply to the poet, not to the bird, and with ' Oft listening ' (l. 53).

47-8. Here the commentators seem really to have caught Milton tripping, ' sweet-briar ' and ' eglantine ' being the same ; unless, as Hales suggests, by the epithet ' twisted ' Milton meant to distinguish some special species of sweet-briar. Others think he meant the honeysuckle by ' twisted eglantine.'

50. The picture is of the cock as a warrior putting to final rout the thin mists, last remnants of the beaten army of Night, that linger after the dawn. Milton may well have thought of Shakespeare's line in *Hamlet*, I. i., about " The cock that is the trumpet to the morn " ; and Gray in his turn may have had Milton in mind when he wrote in his *Elegy* (*G.T.* 187. 19) of " The cock's shrill clarion." It is also likely that Milton, with his love of Chaucer (cp. *Il Penseroso*, 109), would recall the charming description of Chaunticlere in *Nonne Prestes Tale*.

55. **hoar,** with the early-morning rime upon it still unmelted.

57. **not unseen,** by contrast with ' Il Penseroso ' who walks in retired places by night.

59. **the eastern gate,** the eastern horizon regarded as the gate through which the sun issues in the morning. Cp. the lovely expression, " heaven's gate," which Shakespeare seems to have taken from Lyly's play of *Alexander and Campaspe*, and which

Milton, *P.L.* v. 198, took from Shakespeare. See notes on *G.T.* 1. 4, 16. 12.

60. **state :** cp. *Il Penseroso*, 37, " Come ; but keep thy wonted *state*." Keightley paraphrases by 'stately progress,' but we can hardly define the idea more precisely without lessening the poetry : 'begins to hold his court' would keep more of the imagery which the context suggests.

62. **dight,** decked : used by Chaucer and Spenser.

66. Quoting this passage in *Poets and Puritans*, p. 45, Mr. T. R. Glover says :—" The greater poets do their work by stray touches which call to the reader the same glimpse or sound that has moved them, and it does for him the same work of opening the door and setting free the imagination. I shall never forget what the last line did for me one dull winter day in a London lecture-room. I picked up the book by accident, and my eye fell on

And the mower whets his scythe—

only that, and I escaped,

> As one who, long in populous city pent,
> Where houses thick and sewers annoy the air,
> Forth issuing on a summer's morn, to breathe
> Among the pleasant villages and farms.

I saw a tree and the mower under it whetting his scythe, and all the country scene lay open round about."

67. **tells his tale,** probably = counts his flock. Cp. the description of dawn in W. Browne's *Shepheard's Pipe*.

> When the shepheards from the fold
> All their bleating charges *told*,
> And, full careful, search'd if one
> Of all the flock was hurt or gone.

For *tell* in the sense of 'count,' cp. *Psalms* xxii. 17, P.B.V. and A.V., " I may tell all my bones " ; and for *tale* in the sense of 'number,' cp. *Exodus* v. 8, A.V., " the tale of the bricks."

69. **straight,** straightway. **mine eye :** Prof. Elton notes that the poet sees these things with the eye of his mind : he is imagining scene after scene, not points in a single landscape.

70. **landskip,** landscape. A landscape is simply a land-shape, from A.S. *scapon* = shape.

71. **lawns,** pastures, as in No. 1. 85, " The shepherds on the lawn." We are to think of wild grassy heaths—the French *landes*—not of trim garden lawns. **Russet** seems to suggest autumnal bracken and heather. **fallows :** untilled land overgrown with grass.

73. **Mountains :** Milton was not thinking of the mountains of Wales or the English lake-country, still less of the loftier heights of the Alps, but of those lesser hills of southern England which gain something of the impressiveness of mountains when the clouds rest upon them.

74. **labouring,** travailing, soon to bring forth rain : but, in contrast with ' rest,' the word suggests also the toilsome journey of the heavy clouds.

75. **pied,** variegated. The sense is equally good whether we take it as an epithet of ' meadows ' or of ' daisies ' ; but probably it agrees with the latter, as Shakespeare in *Love's Labour's Lost,* ii. 903, has ' daisies pied.'

77. The **towers and battlements** of Windsor Castle can be seen from Horton in Buckinghamshire where this poem was written.

78. **tufted :** cp. *Comus,* l. 225, " this tufted grove."

79. **lies,** dwells—as often in older English.

80. **cynosure,** ' guiding-star,' ' lode-star.' Cynosure (lit. dog's tail) was the Greek name for the constellation of the Lesser Bear, by which Phoenician (Tyrian) sailors steered. Cp. *Comus,* l. 341-2 :—

> And thou shalt be our star of Arcady
> Or Tyrian Cynosure.

83. **Corydon** and **Thyrsis,** names of shepherds, **Phyllis** and **Thestylis,** names of shepherdesses, in Virgil's Eclogues. The poet sees the English peasants with the eyes of a scholar, to whom shepherds recall memories of the pastoral poetry of Theocritus and Virgil. So, too, he dignifies the country-woman's humble room with the name of *bower* (l. 87), properly the lady's apartment in a mediaeval castle. In other words, Milton's peasants are like the peasants in a picture by Watteau—a *fête champêtre* bathed in an atmosphere of poetry.

85. **messes :** cp. *Genesis* xliii. 34, A.V., " He took and sent messes unto them from before him : but Benjamin's mess was five times so much as any of theirs."

89. **lead** (her), invite her.

91. **secure,** in its original sense of ' careless ' (Lat. *securus*).

92. **upland,** properly meaning ' highland,' seems to have acquired a secondary meaning of ' country,' the ' towered cities ' (l. 117) being thought of as situated on the plain.

94. **rebeck,** three-stringed fiddle—a Persian word which came into English through Italian and French.

97. And (when) young and old come forth ; or, and (to) young and old (who have) come forth. . . .

98. **sunshine :** an epithet of 'holiday' again in *Comus*, l. 959. —subst. used as adj.

99. **livelong,** long-lasting.

100. Then (we go) to the spicy nut-brown ale—the "gossip's bowl" of Shakespeare, *M.N.D.* II. i. 47, the "spiced wassail-bowl" of Fletcher's *Faithful Shepherdess.*

102. **Faery Mab,** described by Mercutio in *Romeo and Juliet*, I. iv. 54 :—

O, then, I see Queen Mab hath been with you.

junkets, sweetmeats, dainties—properly a dish of sweetened curds and whey served on rushes (Lat. *iuncus*).

eat, past tense = ate.

103. **She,** one of the maids ; **he** (l. 104), one of the men. See the description of "that shrewd and knavish sprite Call'd Robin Goodfellow," in Shakespeare, *M.N.D.* II. i. and the ballad of *Robin Goodfellow :*

When house or hearth doth sluttish lie
I pinch the maids both black and blue,
And from the bed the bedcloths I
Pull off, and lay them nak'd to view.

In olden days Robin had rewarded good servants, but he seems to have discontinued this practice by the seventeenth century, if we may judge from Bishop Corbet's Ballad (*S.C.V.* lii.). :—

Farewell, Rewards and Fairies,
Good housewives now may say,
For now foul sluts in dairies
Do fare as well as they ;
And though they sweep their hearths no less
Than Maids were wont to do,
Yet who of late for cleanliness
Finds sixpence in her shoe ?

104. The construction is rather obscure : we may choose between two explanations :—

(1) He (said that he was) led by Friar's lantern ; (he) tells how. . . .

(2) He, led by Friar's lantern, tells how. . . .

The second is easier grammatically, but runs together two separate stories rather awkwardly.

Friar's lantern, Will o' the wisp, sometimes called Jack o' lantern. According to some commentators, Milton compares Jack o' lantern with Friar Rush, a spirit that haunted houses, not fields.

105. **drudging goblin,** Robin Goodfellow. **sweat,** past tense, sweated.

110. **lubber,** clownish. The fairy in *M.N.D.* II. i. 16, addresses Puck (=Robin Goodfellow) as "Thou lob of spirits." In Fletcher's *Knight of the Burning Pestle*, III. i. "There is a pretty tale of a witch that had a giant to be her son, that was called Lob-lie-by-the-fire" (Hales).

111. **the chimney's length,** the whole width of the great fire-place. The old use of 'chimney' for 'hearth' or 'fire-place' survives in 'chimney-piece.'

112. **his hairy strength,** his strong hairy body—abstract for concrete, a classicism. Cp. "where the might of Gabriel (=the mighty Gabriel) fought," in *P.L.* vi. 355.

113. **crop-full.** The word 'crop' (for 'stomach') suits the half-animal goblin. (Elton.)

114. **matin.** Cp. Herrick in No. 34. 10, "When all the birds have matins said."

117. **then,** after the delights of the country are exhausted. We are not to confine the poet to the description of a single day, and imagine that he sets out for the town after he has seen the country people safely to bed.

120. **weeds,** dress—not confined in the seventeenth century to the dress of a widow. **triumphs,** pageants, as in Bacon's essay *Of Masques and Triumphs.*

121. **store,** abundance. Cp. Spenser, *Prothalamion*, *C.T.* 74. 33, "With store of vermeil roses."

122. **influence :** originally an astrological word—the 'flowing in' of the power of the stars upon men's lives: so the ladies' eyes are compared to stars shedding their influence on the fates of the combatants. See note on No. 1. 71.

123. "Probably the poet is here drawing from what he had read rather than from anything he had seen or heard. What the tournaments were for *arms* in the old Romance days, that were the Parliaments of Love for *wit*" (Prof. Hales). **wit,** skill of intellect. **both,** wit and arms.

124. **her grace, whom,** the favour of her whom all commend, *i.e.*, of the Queen of the Tournament.

125. **Hymen,** the god of marriage, a common figure in masques —*e.g.*, the last scene of *As You Like It.* In Jonson's wedding masque, *Hymenaei*, Hymen enters "in a saffron-coloured robe," and "in his right hand a torch of pine-tree." This last is what Milton calls his *taper.*

127-8. **pomp, revelry, pageantry :** all these words have a more definite meaning than in modern English. The literal meaning of *pomp* is 'procession' (Gr. πομπή), and that is probably the meaning here, though we need not limit the application narrowly. Similarly *revelry* may include a hint of its modern sense, but

mainly represents the court 'revels' which were so popular in the seventeenth century, defined in Minshen's dictionary as "sports of dancing, masking, comedies, tragedies, and such like, used in the king's house, the houses of court or of other great personages." So, too, *pageantry* stands for the pageants in which Queen Elizabeth delighted—allegorical devices represented on a stage, which was often on wheels and could be taken about in a procession, as still in the Lord Mayor's show. *Mask*, or *masque*, a form of entertainment chiefly known to modern readers from Milton's *Comus*, its noblest literary example, and from the specimens introduced by Shakespeare into *As You Like It* and *The Tempest*. Its vogue was so great in the early part of the seventeenth century that Ben Jonson wrote 29 masques. Originally a masked dance, it had developed into an elaborate medley of pageant, dance, song and dialogue.

128. **antique :** quaint and elaborate.

132. **sock :** comedy, represented by the *soccus*, or slipper, worn by its actors, as the buskin (Greek and Latin, *cothurnus*) or high-heeled boot, indicated tragedy. See *Il Penseroso*, 102.

learned : Dryden says of Ben Jonson (in *An Essay of Dramatic Poesy*)—"He was deeply conversant in the Ancients, both Greek and Latin, and he borrowed boldly from them: there is scarce a poet or historian among the Roman authors of those times whom he has not translated in *Sejanus* and *Catiline*." The two plays mentioned by Dryden are tragedies ; the learning is naturally less conspicuous in the comedies, but it distinguishes them from the comedies of other writers.

133-4. This may strike the reader at first as a very inadequate description of Shakespeare. But Milton's purpose is not to give an estimate of Shakespeare, but to describe the pleasures of L'Allegro, whose mood would prefer the comedies or romances of Shakespeare to his tragedies. The lines suggest such an open-air comedy as *As You Like It* or *A Midsummer Night's Dream*, which has already been suggested in l. 130. A contrast is also intended between Jonson's learning and Shakespeare's "easy numbers." Milton's *Epitaph on the Admirable Dramatic Poet, W. Shakespeare*, is a very striking testimony both to Shakespeare's genius and to Milton's sympathetic appreciation of it.

135. **eating cares.** Cp. Horace's *curas edaces* (*Odes* II. xi. 18) and *mordaces sollicitudines* (*Odes* I. xviii. 4).

136. **Lydian airs.** The Greeks distinguished three 'modes' or styles of music, Lydian, Phrygian, Dorian. The martial Dorian 'mode' or 'mood' is mentioned in a famous passage of *Paradise Lost*, I. 550. The Lydian mode was soft and voluptuous, as we see from the reference in *Alexander's Feast*, No. 67. 79 :—

> Softly sweet, in Lydian measures
> Soon he soothed his soul to pleasures,

137. L'Allegro desires instrumental music accompanied by singing, and so does Il Penseroso (ll. 161-2), and Milton himself in No. 63. 2-3.

138. **the meeting soul,** the responsive soul, going out to meet the music.

pierce : Prof. Elton notes that this was pronounced *perse*, retaining traces of its French form, *percer*.

139. **bout,** turn, twist : one special use of the word is to denote the going and returning of the plough along two adjacent furrows.

141. **wanton heed, giddy cunning :** the figure of speech called 'oxymoron,' a pointed conjunction of seeming contradictories. What seems wild irregularity is really artistic skill. *Cunning* (the verbal substantive of *can*) has here its earlier and better meaning—dexterity.

143. " In every soul—indeed in all creation—there is harmony, but for the most part it lies imprisoned and bound, so that it cannot be heard. The sweetness of the music described in the text is to be such that it shall set free this prisoner, and make its voice audible. See Hooker's *Ecclesiastical Polity*, v. 38 : 'Touching musical harmony, whether by instrument or voice, it being but of high and low in sounds a due proportionable disposition, such notwithstanding is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that some have been hereby induced to think that the soul itself by nature is, or hath in it harmony.' Cp. *Merchant of Venice*, v. i. 61 :—

> There's not the smallest orb which thou behold'st
> But in his motion like an angel sings.
> Still quiring to the young-eyed cherubins ;
> Such harmony (*i.e.*, a like harmony) is in immortal souls,
> But whilst this muddy vesture of decay
> Doth grossly close us in, we cannot hear it." (Prof. Hales.)

145. **heave.** In the seventeenth century this word was not felt to be too homely for a lofty context. Cp. Dryden in No. 2. 5, and Milton himself in *P.L.* i. 211 :

> —the Arch-fiend lay
> Chained on the burning lake, nor ever thence
> Had risen or heaved his head . . .

146. **golden,** delightful.

149. The story of Orpheus and Eurydice is told in Virgil, *Georgics*, Book iv., in one of those episodes in which, as Dr. Mackail has finely said, " the current of the poem spreads into large pools of beauty." Orpheus, the Thracian musician, went down into hell to persuade Pluto to restore his dead wife, Eurydice. Pluto, charmed by the music, yielded so far as to give her per-

mission to follow her husband to the upper world; but he imposed the condition that if Orpheus looked back during the journey, the boon should be recalled. At the moment of reaching the upper air Orpheus looked back too soon, and Eurydice was snatched away from him for ever. But if Orpheus had been the master of such music as this, says Milton, Pluto would have restored Eurydice without conditions.

61. *Hence, vain deluding Joys*

See the Introduction to No. 60.

2. **without father**: absolutely the children of Folly and of no one else. So in Hesiod's *Theogony* the brood born of Night —Fate, Death, Sleep, Dreams, etc.—have no father. (Hales.)

3. **bested**: avail, advantage. Shakespeare uses the simple verb *stead* in this sense.

4. **fixèd**: stable. **toys**: gauds, vanities.

6. **fond**: foolish. **possess**, causal verb: 'give gaudy bodies to foolish fancies.'

7. **As thick**: the commentators quote from Chaucer, *Wife of Bath's Tale*, "As thik as motes in the sonne-beem."

10. **pensioners**: retainers. In Shakespeare's *M.N.D.* II. i. a Fairy says of Queen Titania, "The cowslips tall her pensioners be"; and this is explained as an allusion to Queen Elizabeth's bodyguard of 'pensioners,' composed of the handsomest young nobles about her court. **Morpheus**, god of dreams.

12. **Melancholy.** The meaning which Milton here attaches to the word is best gathered from a careful reading of the whole Ode. Clearly it is something far removed from the 'black bile' which was the original signification of the Greek word, and far removed from the mental depression which we now associate with the term—the "anguish of the soul" which is the subject of Keats's *Ode on Melancholy*. Il Penseroso is not unhappy, but he loves gravity, reflection, quiet musing, silence or solemn music, stories that touch the deeper chords of the heart, wisdom passing into prophetic insight—things that to the average man seem dull because he has never understood their charm. There is a real part of the true Milton in *L'Allegro*; there is more of him in *Il Penseroso*, which goes deeper. But both poems are a young man's thoughts on life, and we must not look in them for the depth of *Samson Agonistes*, which was written out of the fulness of experience.

14. **hit**, reach, touch. Cp. Shakespeare, *Antony and Cleopatra*, II. ii. 217—"From the barge a strange invisible perfume hits the sense."

16. **O'erlaid with black,** made dark of hue, *not* clothed with black.

17. **esteem,** repute, dignity.

18. **Prince Memnon,** a prince of the Ethiopians, slain by Achilles, was " godlike " and " beautiful " (*Odyssey*, xi. 522), though black. The poet assumes that his sister would have had beauty likewise.

beseem, befit.

19. **starred Ethiop queen.** Cassĭŏpē, wife of Cepheus, king of the Ethiopians, claimed to be more beautiful than the Nereids (*Sea-Nymphs*). In revenge, they sent a sea-monster against Ethiopia, only to be appeased by the sacrifice of Cassiope's daughter. Andrŏmĕda, the daughter, was rescued by Perseus; and Cassiope was raised to heaven and changed into a constellation, as was Andromeda afterwards.

21. **powers,** deities, *numina*.

23. Milton invents a genealogy for Melancholy, as he had done for Mirth in *L'Allegro*. Melancholy is the daughter of *Vesta* (Greek *Hestia*), goddess of the domestic hearth, and *Saturn*, the old Italian god whose worship was associated with forests. Perhaps Vesta is chosen as a goddess of purity, because her priestesses were the Vestal Virgins.

26. **mixture,** marriage union.

29. **Ida,** not the mountain of that name in the Troad, to which Oenone, in Tennyson's poem, makes her prayer, but the mountain in Crete, on which Jupiter (*Jove*) was fabled to have been brought up by Nymphs.

30. **yet,** as yet. It was the Golden Age of Saturn's reign. Keats's *Hyperion* opens with a picture of Saturn after he has been overthrown by Jove.

32. **demure,** in Spenser and Milton means 'sedate.' The ironical meaning came later, though it is easily suggested by such use as Gratiano makes of it in Shakespeare's *M. of V.* II. ii. 201, " Wear prayer-books in my pocket, look demurely."

33. **All,** altogether. **darkest grain,** dark purple colour. 'Grain' originally meant 'texture,' so 'surface appearance,' and so 'colour.' This is one derivation. According to others, 'grain,' properly meaning 'seed,' was used to denote the *coccus* or insect from which red dyes were obtained, and so came to denote red or purple colour. Cp. " Sky-tinctured grain," in *P.L.* v. 285, and Shelley's " plumes of purple grain " (of the rooks' wings) in *G.T.* 321. 41.

35. **sable :** here in the sense of 'black,' which came through heraldry. In *Hamlet*, III. ii. 138, " a suit of sables " (=brown fur), is contrasted with 'black,' but in the same play, II. ii. 474, we have " He whose sable arms Black as his purpose did the night

resemble," and in *Love's Labour's Lost*, I. i. 233, "sable-coloured melancholy."

35. **stole,** here used for hood or veil, as by Spenser. This use should be distinguished from (1) the long *stŏla* or tunic worn by Roman ladies, as also by the priests of Isis—see No. 1. 220, "The sable-stoléd sorcerers"; (2) the ecclesiastical stole, which is a long scarf.

cypress lawn, crape. It is uncertain whether 'crape' is derived from 'Cipres' (=Cyprus) or through O.F. *crespé* from Lat. *crispus*, 'curled'; but 'cypress' or 'Cyprus' in the sense of 'crape' is common in the Elizabethans, and is sometimes contrasted as the name of a material with 'lawn'—*e.g.* in *Winter's Tale*, IV. iv. 220, "Lawn as white as driven snow, Cyprus black as e'er was crow." Here, therefore, *lawn* is not used in its special sense, but generally as denoting a fine material.

36. **decent,** comely—the Latin *decens*.

37. **state,** stately carriage. Ben Jonson has almost the same phrase in *Cynthia's Revels*, "Seated in thy silver chair, State in wonted manner keep."

39. **commercing with,** holding intercourse with. Ovid has *sociae commercia linguae* (*Tristia*, v. x. 35) for 'social intercourse.'

41. **still:** better taken as adj. 'motionless' than as adv. = 'always.'

42. Milton has the same idea again in his lines on Shakespeare:

> Then thou, our fancy of itself bereaving,
> Dost make us marble, with too much conceiving.

43. **sad:** here in its older sense of 'serious,' though in l. 57 it seems to have passed, or be passing, into the modern meaning.

leaden, says Masson, "was the Saturnian colour; and Melancholy was the daughter of Saturn. Her eyes had the leaden hue of the blast from her father's star." Gray recalls this passage in his *Hymn to Adversity* (*G.T.* 201):—

> Wisdom in sable garb array'd,
> Immersed in rapturous thought profound,
> And Melancholy, silent maid,
> With leaden eye that loves the ground.

44. **as fast,** as steadfastly as before upon the skies.

45. **Quiet.** See note on No. 58. 9.

46. Freed from grossness by slender diet, the thoughts rise more easily to divine things.

49. **retired,** withdrawn from the business of the world. In Marvell's *Thoughts in a Garden* (No. 58), says Prof. Hales, "one seems to see Retired Leisure recreating in its garden."

51-4. " A daring use of the great vision in *Ezekiel* x. of the sapphire throne, the wheels of which were four cherubs, each wheel or cherub full of eyes all over, while in the midst of them, and underneath the throne, was a burning fire. Milton, whether on any hint from previous Biblical commentators, I know not, ventures to *name* one of these cherubs who guide the fiery wheelings of the visionary throne " (Masson). **yon,** adv. yonder.

55. **hist along :** either (1) an imperative, ' bring silently along,' or (2) a participle ' hushed,' in which case we must supply ' bring ' from l. 51. If it is a participle, we may compare " The winds with wonder whist " in No. 1. 64.

56. **'Less :** a contraction for *unless* used by Jonson as well as Milton.

58. **rugged,** wrinkled. The soothing effect of music at night is similarly expressed in *Comus,* ll. 249-252 :—

> How sweetly did they float upon the wings
> Of silence, through the empty-vaulted night,
> At every fall (=cadence) smoothing the raven down
> Of darkness till it smiled !

59. **Cynthia.** Diana, the moon-goddess, was so called from her legendary birthplace, Mount Cynthus in Delos. **her dragon yoke,** her chariot drawn by dragons. Similarly Shakespeare in *M.N.D.* III. ii. 379, has " Night's swift dragons," and in *Cymbeline,* II. ii. 48, " You dragons of the night." In classical poetry Demeter (Ceres) has a chariot drawn by dragons. In giving dragons to the moon Milton was not making a mistake but exercising his right to mythologize after the fashion of the classical poets.

60. **the accustomed oak :** apparently some special oak over which Milton had noticed a beautiful moonlight effect.

61. Prof. Masson notes how often Milton speaks of the nightingale—in his first Sonnet, in *Comus,* 234-5 and 566-7, in *P.L.* iv. 602-604, 771, and vii. 435-6.

64. **even-song,** vespers, as in No. 56. 8. Cp. " Ere the first cock his matin rings," No. 60. 114.

66. **smooth-shaven green :** a well-kept lawn, as of a college garden—the " short-grass'd green " of Shakespeare, *Tempest,* IV. i. 83.

67. **the wandering moon.** The image is familiar in English poetry. Cp. Sir P. Sidney's sonnet, " With how sad steps, O Moon, thou climb'st the skies " (*G.T.* 58), Shakespeare's " Swifter than the wandering moon " (*M.N.D.* IV. i. 103), and Shelley's lines " Art thou pale for weariness . . . " (*G.T.* 312) ; also Virgil's *errantem lunam* (*Aen.* I. 742).

68. **her highest noon :** the middle of the moonlight hours of

the night, the highest point of her ascension. Cp. the beautiful lines in D. G. Rossetti's *Rose Mary* :—

> As the cloud-moon and the water-moon
> Shake face to face when the dim stars swoon
> In stormy bowers of the night's mid-noon.

70. **wide pathless way.** " Perhaps no one again, till Shelley came, felt the vastness, the pathlessness, of the heaven as Milton did " (J. Bailey, *Milton*, p. 111).

72. Cp. Coleridge in his *Dejection* : *An Ode* :—

> And those thin clouds above, in flakes and bars,
> That give away their motion to the stars.

73. **plat :** another form of *plot*, a piece of ground : cp. " grass-plat."

74. **curfew :** the old custom of ringing a bell at 8 or 9 p.m., originally a signal for people to put out their fires (curfew = *couvre-feu*), has even now not died out everywhere in England, and it must still have been common in Milton's time. Cp. " the solemn curfew " in *The Tempest*, v. i. 40.

75. **wide-watered shore.** The phrase naturally suggests the sea. But as this was far away from Horton in Buckinghamshire, where the poem was written, it is generally thought that the Thames, perhaps in time of flood, is meant. Prof. Masson pleads for the more natural interpretation. A poem on Melancholy would be incomplete, he thinks, without some mention of the sea. Elsewhere in Milton ' shore ' always means the shore of the sea or of something vast enough to be called a sea. Nor is Milton here trying to give us an accurate representation of a single walk. He is imagining one scene after another, and there is no reason for confining his imagination to the country near Horton.

76. **sullen :** Shakespeare's epithet for the passing bell (*G.T.* 68. 2).

78. **removèd** has a somewhat stronger meaning than ' remoté ': ' sequestered ' is nearer to it.

80. Prof. Elton quotes Spenser, *F.Q.* I. i. 14, " A little glooming light, much like a shade." We may recall Keats's picture in *The Eve of St. Mark*, of Bertha's room at dusk, with the firelight throwing her " giant shadow on ceiling-beam and old oak chair."

83. **bellman :** watchman. **charm :** in its etymological sense of ' chant '—it is the Lat. *carmen*, ' a song,' sometimes ' a spell.' Cp. Herrick's poem, *The Bellman* :—

> From noise of scare-fires rest ye free,
> From murder, *Benedicite* !

From all mischances that may fright
Your pleasing slumbers in the night,
Mercy secure ye all, and keep
The goblin from ye, while ye sleep.
Past one o'clock, and almost two ;
My masters all, good day to you.

86. We see the light in the turret first from the outside before we enter in spirit to look at Il Penseroso among his books.

87. The Bear never sets : so the student reads till daybreak.

88. **thrice-great Hermes :** Thot, a mythical Egyptian king and philosopher, identified by the Greeks with their god Hermes, and called by them Hermes Trismegistus. Books attributed to him are still extant. They were really written early in the Christian era by neo-Platonist opponents of Christianity, who professed to be bringing forward the ancient Egyptian wisdom on which, so they alleged, the philosophy of Plato was founded. **unsphere :** draw down the spirit of Plato from the sphere which it inhabits. See the opening lines of *Comus* :—

Before the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aerial spirits live insphered . . .

'Sphere' and its derivatives are favourite words with Milton, and always imply the Ptolemaic system of astronomy.

89. **to unfold :** to expound the Platonic doctrine of immortality, taught in the *Phaedo* especially.

92. "Her dwelling in this out-of-the-way corner of the universe allotted to human bodies." The greatness of the mind imprisoned in a mortal body is brought out by the contrasted mention of the vast regions through which it ranges after death.

93. **And of :** and (tell) of. Though there are 'demons' (Gr. *daimones*) in Plato, the division of them into "Powers of Fire, Air, Water, and Earth beneath" (*P. R.* II. 124) belongs to the later philosophers called neo-Platonists. From them it descended to the Middle Ages, when the spirits of fire, air, water, and earth were called respectively salamanders, sylphs, nymphs, and gnomes : see Pope, *Rape of the Lock*, I. 59-66.

95. **consent,** harmony, connection.

96. **With planet,** astrologically. **with element,** with the appropriate one of the four elements (earth, air, fire, water).

97. Il Penseroso reads tragedy in his study ; L'Allegro would seem to have visited the theatre for comedy.

98. **sceptred pall,** *i.e.*, sceptre and pall (Lat. *palla*, a mantle worn by Roman ladies over the *stola*, but here used for the long robe of tragedy). The heroes of ancient tragedy are kings and

demi-gods, hence the epithet *gorgeous*. Greek tragedy was almost confined to a cycle of heroic legends dealing with the Trojan war, and the fortunes of *Pelops' line* (Agamemnon and his children) and *Thebes* (the home of Oedipus and of Pentheus).

101-2. Probably a reference to Shakespeare's tragedies.

buskined : see note on *L'Allegro*, 132.

104. **Musæus :** a mythical singer, seer, and priest, who occurs especially in Attic legends (Seyffert, *Dict. of Antiquities*). Milton's imagination was specially touched by the legendary bards of Greece. The great passage on his blindness (*P.L.* III. 1-55) recalls

> Blind Thamyris and blind Maeonides,
> And Tiresias and Phineus, prophets old.

He mentions Orpheus in *L'Allegro* and *Lycidas* as well as here.

109. Chaucer, whose *Squire's Tale* is 'left half-told.'

> This noble king, this Tartre Cambinskan
> Hadde two sones on Elpheta his wyf,
> Of whiche th' eldeste highte Algarsyf,
> That other son was cliped Cambalo.
> A doghter hadde this worthy king also,
> That yongest was, and highte Canacee.

The whole of the unfinished tale should be read. Spenser supplied a continuation in his own manner in *Faerie Queene*, Bk. IV. Cantos ii and iii. Chaucer's fragment ends with unfulfilled promises :—

> First wol I telle you of Cambinskan,
> That in his tyme many a citee wan ;
> And after wol I speke of Algarsyf,
> How that he wan Theodora to his wyf,
> For whom ful ofte in greet peril he was,
> Ne hadde he ben holpen by the stede of bras ;
> And after wol I speke of Cambalo,
> That fought in listes with the bretheren two
> For Canacee, er that he mighte hir winne.
> And ther I lefte I wol ageyn biginne.

110. **Cambuscan :** Cambus Khan. Milton's stressing of the second syllable is strange, and is not taken (as will be seen from the two extracts given above) from Chaucer.

113. **virtuous :** possessing virtues or magic powers. Cp. "virtuous plant and healing herb," in *Comus*, 621. The wearer of the **ring** could understand the language of birds and divine the medicinal properties of herbs. The "mirour of glas" would reveal the treachery of foes or false lovers. The **horse**—which excited great wonder "How that it coude goon, and was of

bras "—could only be moved by one who knew the secret, but such an one could be transported over any distance in one day.

116. **great bards beside.** Primarily Milton means Spenser, whose *Faerie Queene* is admirably described in the succeeding lines, and to whom he pays a noble tribute in *Areopagitica* as "our sage and serious Spenser, whom I dare be thought to hold a better teacher than Scotus or Aquinas." But he probably includes the Italian romantic poets, Boiardo, Ariosto and Tasso, whom he had studied, though he disparages them in *P.L.* IX. 27-41.

118. **turneys,** tournaments.

121. How are we to explain the presence of a decasyllabic line among the octosyllabics? In so careful and sure an artist as Milton it can hardly be accidental. Its effect is similar to that obtained by the insertion of an Alexandrine (12 syllables) in decasyllabic heroic verse. This was introduced by Dryden, as Prof. Saintsbury says, "for relief and variation." Milton's purpose here was similar. Four octosyllabics with the same rhyme (drear, ear, career, appear) would have had rather a jingling effect; the unexpected lengthening of the third line relieves the ear by breaking the monotony.

pale: the epithet attributes to Night herself, or to her journey across the heavens (*career*) the paleness she produces by taking, in Virgil's phrase, "the colour from things" (*rebus nox abstulit atra colorem, Aen.* vi. 272).

122. **civil-suited:** in civilian garb.

123. **tricked,** adorned. Cp. *Lycidas*, No. 5. 170, "tricks his beams" (of the sun). **frounced,** curled, an older form of 'flounced' from Fr. *froncer*, to wrinkle, plait. Cp. Spenser, *F.Q.* I. iv. 14:—

Some frounce their curled heare in courtly guise.

124. **the Attic boy:** Cephalus, the lover of Eōs (Dawn) in Greek mythology.

125. **kerchieft:** wearing a kerchief or head-cover. *Kerchief* is derived from Fr. *couvrir* and *chef* = caput.

126. With this picture of a stormy dawn we may compare the several dawns exquisitely described in Tennyson's *In Memoriam*, xi ("Calm is the morn without a sound"), lxxii. ("Risest thou thus, dim dawn, again"), xcv. (last four stanzas), xcix., and the "tempestuous morn in early June" of Arnold's *Thyrsis*.

127. **still:** quiet, in contrast with 'rocking' and 'piping' in l. 126.

128. **his:** the neuter possessive. 'Its' was still exceptional in Milton's time: see Abbott, *S.G.* § 228.

130. **minute drops:** drops at intervals. Cp. 'minute-guns.'

134. **Sylvan :** Silvanus, an old Italian god of the woodland. Cp. the lines which Mr. John Bailey thinks " perhaps the loveliest in all the *Paradise Lost* " (iv. 705-8) :—

> In shadier bower
> More sacred and sequestered, though but feigned,
> Pan or Sylvanus never slept, nor Nymph
> Nor Faunus haunted.

135. **monumental oak,** enduring so long that it may be regarded as a monument or memorial in contrast with the short span of human life. This was the thought that inspired Cowper's *Yardley Oak,* Tennyson's *Talking Oak,* and more than one line in *In Memoriam.* Some commentators have fancied that *monumental* meant ' used for memorials in churches,' and have argued that the melancholy man's thoughts would naturally take this turn !

137. **nymphs :** the oak was the home of the dryads of Greek mythology.

140. **profaner :** less sympathetic with the spirit of the woods.

141. **garish,** literally ' staring,' so ' flaunting ' or ' gaudy.' " I loved the garish day," in Card. Newman's hymn, " Lead, kindly Light," is probably a reminiscence of this line.

144. The effect of the humming of bees and of " waters murmuring " in inducing sleep is mentioned more than once by English poets. See the description of the house of Morpheus in Spenser's *Faerie Queene,* I. i. 41 :—

> And, more to lulle him in his slumber soft,
> A trickling streame from high rock tumbling doune,
> And ever-drizling rain upon the loft,
> Mixt with a murmuring winde, much like the soune
> Of swarming bees, did cast him in a swoune ;

and the invocation of sleep in Beaumont and Fletcher's *Valentinian,* v. ii. :—

> Care-charming Sleep, thou easer of all woes,
> Brother to Death, sweetly thyself dispose
> On this afflicted prince. Fall like a cloud
> In gentle showers : give nothing that is loud
> Or painful to his slumbers : easy, sweet,
> And *as a purling stream,* thou son of Night,
> Pass by his troubled senses ; sing his pain
> *Like hollow murmuring wind, or silver rain.*

See also Wordsworth's Sonnet " To Sleep " (*G.T.* 313).

145. **consort,** harmony. *Consort* is derived from Lat. *consors* ' partner,' *consortio,* ' partnership ' ; and so is distinct in origin from *concert,* which goes back, through Italian, to one of two

Latin verbs, either *concertare*, 'to contend together,' or *conserere*, 'to join together.' But the two words have constantly been confused, and often, as here and in 63. 27, either word would be appropriate—the more general *consort*, harmony, or the more special, *concert*, musical harmony.

146. Sleep is imagined as an angel, with soft downy wings that scatter dew; against his wings there waves (or flutters to and fro) a scroll, which is really a wreath of mist ('airy stream'), but seems to contain a writing or rather a vivid picture of a strange mysterious dream; the scroll is laid upon the sleeper's eyelids. For the notion of the sleep-god scattering dew, see Virgil, *Aeneid*, v. 854-6, "Lo, the god waves over both temples a bough drenched with dew of Lethe and drugged with the might of Styx," and compare also *Paradise Lost*, v. 285-7 :—

> Like Maia's son he stood
> And shook his plumes, that heavenly fragrance fill'd
> The circuit wide.

Prof. Hales, who quotes these two passages, also recalls the Sprite in Spenser's *Faerie Queene*, I. i. 44, carrying on his wings the Dream with which Morpheus provides him :—

> And on his little wings the dreame he bore.

152. The ravishing effect of the music is enhanced if we cannot tell whence it comes : "Where should this music be ? i' th' air, or th' earth ?" (Ferdinand in *The Tempest*, I. ii. 385).

154. **Genius.** See note on *Lycidas*, No. 5. 183, "the Genius of the shore."

156. **studious cloister :** Milton is probably thinking of the cloisters of Cambridge colleges; thence his thought passes, it may be, into a college chapel, and thence into a cathedral. **pale,** enclosure.

157. **embowèd,** arched.

158. **massy proof** seems to be practically a compound adjective, 'able to support (the weight of the roof) by their massiveness.' *massy* was once a common adj. both in prose and poetry, but in prose is now superseded by 'massive.' *proof :* used absolutely in the sense of 'able to resist,' 'able to support weight' as in Shakespeare, *Coriolanus*, I. iv. 25, "Now put your shields before your hearts, and fight with hearts more proof than shields."

159. **storied,** figured or painted with stories. Gray imitates this use in his *Elegy*, *G.T.* 187. 41, "storied urn."

dight, adorned. Cp. *L'Allegro*, 62, and *G.T.* 169. 14, "I'll dight me in array."

160. **religious :** mysterious, and so harmonising with thoughts

of the unseen world. So Collins (*G.T.* 186. 32) speaks of the " religious gleams " of evening.

162. It has been noted that Il Penseroso is in solitude throughout the poem except in this line.

164. **As,** such as.

166. " No part of the universe was more real to him than heaven, the abode of God and angels and spirits, the original and ultimate home of his beloved music and light. It is noticeable that there is hardly a single poem of his—*L'Allegro* and *Samson* are the only important ones—in which he does not at one point or other make his escape to heaven."—Mr. J. Bailey, *Milton*, p. 99.

170. **spell,** interpret the meaning. So in *Paradise Regained*, iv. 385 :—

> Now contrary, if I read aught in heaven,
> Or heaven write aught of fate, by what the stars,
> Voluminous, or single characters,
> In their conjunction met, give me to *spell* . . . ;

and in the *Sonnet to Sir H. Vane*, " The drift of hollow states hard to be *spelled*."

171. **shew** was a true rhyme with *dew* when Milton wrote. In *Comus* 512, *shew* rhymes with *true*. But the modern spelling and pronunciation of *show* are found also : see Marvell in No. 62. 19-20.

172. For the study of the properties of herbs Milton felt a special tenderness, because it was a hobby of his early-lost friend Diodati, whom he commemorated in the *Epitaphium Damonis* and in the lines in *Comus* (619 *et seq.*) which describe " a certain shepherd lad . . . well skilled In every virtuous plant and healing herb."

173. **old,** continued to old age. Note how far from ' melancholy ' in the more usual sense of the term is this vision of old age. The spirit is nearer to Browning's *Rabbi Ben Ezra* than to Tennyson's *Locksley Hall Sixty Years After*.

175-6. The quiet iambics of the final couplet contrast with the gayer trochees with which *L'Allegro* concludes.

62. *Where the remote Bermudas ride*

A happy instance of the skilful arrangement of poems in the *Golden Treasury* is the placing of these octosyllabics by Milton's colleague in the Latin secretaryship immediately after Milton's own two great octosyllabic odes. A ' minor ' poet (though perhaps Marvell should really be counted as a ' major ') could not

be put to a severer test: yet the test is passed triumphantly. There is no anti-climax even after the splendid ending of *Il Penseroso*. The music of the "full-voiced quire" is still ringing in our ears, when we catch the strain of holy and cheerful thanksgiving taken up, less grandly, not less sweetly, by "a small boat that row'd along" the shores of "the remote Bermudas":—

> For so the whole round earth is every way
> Bound by gold chains about the feet of God.

The Bermudas touched the imagination of Englishmen in the seventeenth century. Every one will recall "the still-vex'd Bermoothes" of *The Tempest*, I. ii. 229. The biographers of the poet Waller, Dr. Johnson tells us, "from his poem on the Whales, think it not improbable that he visited the Bermudas." Marvell did not visit the Bermudas, but he lived for some years at Windsor in the house of the Rev. John Oxenbridge, a noted preacher, who had been to the Bermudas twice; and from him, we may suppose, Marvell learnt the episode which inspired the poem. He must have known Milton's two octosyllabic odes, but he does not imitate them. Perhaps we may detect an unconscious echo of some earlier verses, Milton's boyish paraphrase of Psalm 136:—

> Let us with a gladsome mind
> Praise the Lord, for he is kind . . .
> The ruddy waves he cleft in twain
> Of the Erythraean main. . . .

1. **remote Bermudas.** "These islands were called Bermudas after their discoverer Juan Bermudaz (1522). Oviedo, who was on board Bermudaz's ship, calls Bermuda 'the remotest island in the whole world.' . . . Sixty persons from Virginia settled on the islands, under Henry More, and others came from England to escape the tyranny that led to the Civil War. In 1621 the Bermuda Company of London granted a charter, promising the colonists the right, among other things, of worship" (G. A. Aitken, *Poems of A. Marvell*).

7-8. The true place of this couplet is after l. 9-10, and that is where it is found in Marvell's Poems. The antecedent to 'Where' is 'isle': God **wracks** (wrecks) the whale on the rocks of the island, but helps the exiles to land in safety. Palgrave apparently missed the sense, and transposed the couplets in order to make 'watery maze' the antecedent to 'where.'

12. **prelate:** Archbishop Laud, who insisted on 'uniformity' of worship.

14. **enamels,** adorns with a bright smooth surface of varied colour. In this derived sense the word is used both by Shakespeare and Milton. Cp. *Two Gentlemen of Verona*, II. iii. 28. "He makes sweet music with the enamell'd stones"; *P.L.* iv. 149,

" with gay enamelled colours " ; *Lycidas*, No. 5. 139, " Throw hither all your quaint enamelled eyes."

15. **in care :** there is doubtless a recollection here of the ravens that fed Elijah by the brook Cherith (*I Kings* xvii. 1-6).

18. It is impossible to say whether this line is more exquisite musically or pictorially. With " a green night " compare the still more famous line in Marvell's *Thoughts in a Garden*, No. 58. 48, " To a green thought in a green shade."

19. **close,** enclose.

20. **Ormus,** a town on an island near the mouth of the Persian Gulf, celebrated as a mart for pearls and jewels. Cp. Milton, *P.L.* ii. 2, " Outshone the wealth of Ormus and of Ind."

23. **apples,** pine-apples. (He) **plants.** Probably only the fame of pine-apples had reached England when Marvell wrote. Evelyn records in his Diary on Aug. 9, 1661 ; " I first saw the famous Queen Pine brought from Barbadoes and presented to his Majesty (Charles II.) ; but the first that were ever seen in England were those sent to Cromwell four years since."

26. **Lebanon :** a mountain in Palestine whose cedars are often extolled by Hebrew psalmists and prophets.

28. **ambergris :** " a wax-like substance found floating in tropical seas, and in intestines of sperm-whale, odoriferous and used in perfumery, formerly in cookery ; from Fr. *ambre gris*, gray amber " (*C.O.D.*).

30. **The Gospel's pearl :** see the Parable of the Pearl of Great Price in *Matthew* xiii. 45-6.

36. **the Mexique bay :** gulf of Mexico.

63. *Blest pair of Sirens, pledges of Heaven's joy*

Poetry sometimes, as in Shelley's lyrics, passes into music ; clearness of meaning, definiteness of outline, are lost, because the poet is trying to express what is beyond the reach of words. But is there any other poem, one wonders, in all English literature, where the " sphere-born harmonious sisters " are so completely wedded as here ?—where words have become one with music, and both have been lifted into the heavenly region, and this without any loss of definiteness or lucidity? Well might Gray say of Milton that he " rode sublime upon the seraph-wings of Extasy " and " passed the flaming bounds of place and time."

Metre.—In contrast with the smooth decasyllabic couplet of Waller, Dryden and Pope, the stresses and pauses are varied from line to line. " Milton's verses pass into each other as wave melts into wave on the sea-shore ; there is a constant breaking on the beach, but which will break and which will glide

imperceptibly into its successor we cannot guess though we sit watching for an hour" (Bailey, *Milton*, p. 106). Already in this poem—see especially lines 17-24—Milton has mastered the secret of paragraph-structure, instead of structure by lines or couplets, which is so striking a feature of *Paradise Lost*.

1. **Sirens.** Notwithstanding his admiration for Galileo, whose acceptance of the new astronomy provoked the wrath of the Inquisition, Milton always used the old Ptolemaic astronomy for the purposes of poetry. Here, as in *Arcades*, 61-73, he follows Plato's account in the Myth of Er, *Republic*, x. See the note on No. 1. 125-32.

pledges : children. Cp. *Lycidas*, No. 5. 107, "my dearest pledge." Or there may be the double sense which seems to belong to Herrick's use of the word in No. 55. 1.

4. This line goes as far as English can in its imitation of Latin inversion; but there is no obscurity, and the contrast between 'dead' and 'inbreathed sense' (feeling) is made very strong. The 'dead things' may include both instruments and words. **pierce :** the old pronunciation was nearer to the French *percer :* cp. No. 60. 138.

5. **high-raised phantasy :** uplifted imagination.

6. **concent,** harmony, from Lat. *concentus* (*concino*), 'singing together'; so that it is quite different from 'consent,' which is properly 'feeling or thinking together.'

7. **sapphire-colour'd throne :** "And above the firmament . . . was the likeness of a throne, as the appearance of a sapphire stone," *Ezekiel* i. 26 (A.V.). For the song sung before the throne, see *Revelation* v. 9-13.

9. **jubilee,** rejoicing, shout of joy. Cp. Wordsworth's *Ode* (*G.T.* 338. 38), "The heavens laugh with you in your jubilee."

10. **Seraphim :** see notes on No. 1. 112, 114. The old derivation of *Seraphim* was from a Hebrew root meaning 'to burn,' so that the epithet 'burning' is explanatory. There is an adaptation of the idea in Browning, *The Statue and the Bust* :—

> Only they see not God, I know,
> Nor all that chivalry of his,
> The soldier-saints who, row on row,
> Burn upward each to his point of bliss.

12. **Cherubic :** see note on No. 1. 112.

13. **wires :** cp. *Paradise Lost*, vii. 596-7 :—

> All organs of sweet stop,
> All sounds on fret by string or golden wire.

18. **noise :** see note on No. 1. 97.

19. **disproportion'd :** offending against measure, and therefore inharmonious. Aristotle held that virtue was a mean between excess and defect.

20. **nature's chime :** the music of the spheres. Cp. No. 1. 125-132.

22. Cp. Milton's *Arcades*, 71-2, " And the low world in measured motion draw After the heavenly tune. . . ."

23. **diapāson :** see note on No. 2. 15.

24. **state of good.** So in *P.L.* ix. 1137-9, Adam reproaches Eve :—

> We had then
> Remained still happy, not, as now, despoiled
> Of all our good, shamed, naked, miserable !

27. **consort :** see note on *Il. Pens.* No. 61. 145.

28. **morn of light.** The final thought is the brightness of Heaven. By a felicitous arrangement three poems follow on light and darkness, the silent witness of the starry heavens, the vision of Eternity. Then the concluding poem of the book brings us back to the theme of Music, but on the lower levels of earth.

64. *When I survey the bright*

William Habington (1605-1654) is now chiefly remembered for this poem, and for one or two of the lyrics which he wrote in honour of the lady whom he called " Castara " and who became his wife.

Though the metre is quite distinct from that of Marvell's *Horatian Ode* (No. 4), the four-lined stanzas with lines of varying length, and the closely-packed sentences, give something of the same Horatian effect.

The *title* is from the Vulgate version of Psalm xix. 2, " Day unto day uttereth speech, and night unto night sheweth knowledge." The poem may be regarded as a paraphrase of that psalm, or at least as a meditation on the applicability of it to human life and history. Habington reads the stars as a " Book of Fate," yet not with the superstitious fancy of an astrologer, but with the wisdom of psalmist and philosopher.

4. The simile is a reminiscence of Shakespeare, *Romeo and Juliet*, I. v. 48 :—

> O, she doth teach the torches to burn bright !
> It seems she hangs upon the cheek of night
> Like a rich jewel in an Ethiop's ear.

8. **volumes of the skies.** We may recall W. Drummond's beautiful sonnet, " Of this fair volume which we World do name "

(*G.T.* 80), Wordsworth's lesson from the stars in his *Ode to Duty* (*G.T.* 252. 47), Vaughan's lovely poem, *The Constellation* (*S.C.V.* 294), Matthew Arnold's *Self-Dependence*, and Kant's great saying about the two things that filled him with awe—the starry heavens without, and the moral law within.

9-12. In Psalm xix. 3, R.V. substitutes "There is no speech nor language; their voice cannot be heard" for the renderings of P.B.V. and A.V. But as the next verse proceeds, "Their line is gone out through all the earth, and their words to the end of the world," it is clear that the general sense is correctly given in Habington's stanza and in Addison's famous paraphrase:—

> What though in solemn silence all
> Move round the dark terrestrial ball?
> What though nor real voice nor sound
> Amid their radiant orbs be found?
> In reason's ear they all rejoice,
> And utter forth a glorious voice,
> For ever singing, as they shine
> 'The Hand that made us is divine.'

15. **character,** letter, symbol. Cp. 'charact'ry' in Keats's sonnet, *G.T.* 243, and in the same sonnet, "When I behold, upon the night's starr'd face, Huge cloudy symbols of a high romance."

23. **proud dangers:** a wonderfully condensed expression for 'the adventurous enterprises that he undertakes in his proud self-confidence.'

25-32. As the hosts of Goths, Huns and Vandals descended from the North upon the Roman Empire. Cp. Milton, *P.L.* i. 351-5:—

> A multitude, like which the populous North
> Poured never from her frozen loins, to pass
> Rhene or the Danaw, when her barbarous sons
> Came like a deluge on the South, and spread
> Beneath Gibraltar to the Libyan sands.

34. **ruin,** downfall—Lat. *ruina.*

35-6. Cp. Shirley in Nos. 7 and 8 of this book.

65. *Hail thou most sacred venerable thing*

"A lyric of a strange, fanciful, yet solemn beauty:—Cowley's style intensified by the mysticism of Henry More" (F.T.P.).

John Norris (1657-1711), was educated at Winchester and Exeter College, Oxford, took Holy Orders, and in course of time was given the living of Bemerton, near Salisbury, which had once been held by a greater poet, George Herbert. Norris was

one of the last of the English Platonists, and in his early days had some correspondence with Henry More.

Light and Darkness were favourite themes with the mystical poets. See Vaughan's beautiful poem, *The Night* (*S.C.V.* 2. 81).

2. **Muse :** poet, as in *Lycidas*, No. 5. 19.

5-8. There may be a reminiscence of the two great Invocations at the beginning of *Paradise Lost*, Books I and III, more especially of Milton's address to Light in Book III :—

> May I express thee unblamed ! since God is light
> And never but in unapproached light
> Dwelt from eternity . . .

9. **monument,** the world. For the thought, compare Traherne (*S.C.V.* 275) :—

> That we might in His works delight,
> And that the sight
> Of those His treasures might enflame
> The soul with love to Him, He made the same.

10. **theatre of praise.** This is a favourite thought in the *Psalms* (*e.g.* cxlviii and cl.). It finds beautiful expression in *The Song of Honour* of a modern poet, Mr. Ralph Hodgson.

11. **the folding circles,** the concentric spheres of the Ptolemaic astronomy. See note on No. 1. 125.

13. **morning Stars.** Cp. *Job* xxxviii. 7, " When the morning stars sang together, and all the sons of God shouted for joy."

14. **council held for man.** *Genesis* i. 26, " And God said, Let us make man in our image, after our likeness." The Hebrew word translated ' God ' here is the plural *Elohim*, and this may account for the plural, ' Let us make ' ; but the expression has often been understood to convey the thought of God speaking in a council of angelic beings.

19. **awful,** awe-inspiring.

24. **weary . . . of light.** So Virgil writes of the forsaken Dido (*Aen.* iv. 451), *taedet caeli convexa tueri*, " it wearies her to gaze on the vault of heaven," and Tennyson says of Mariana :—

> She could not look on the sweet heaven,
> Either at morn or eventide.

66. *I saw Eternity the other night*

These magnificent lines are the first seven of a poem of sixty lines, called by Vaughan *The World*. After the opening, the broad field of vision is narrowed to the world and her ' train '—the world's votaries, the ' doting lover,' the ' darksome statesman '

(likened to a mole working underground), the miser, the epicure, the weaker sort who are slaves to 'slight trivial wares.' The poet wonders at their madness in choosing darkness rather than light, and hears the explanation whispered: "This ring the Bridegroom did for none provide, But for His Bride." The whole poem is noble, though it falls below the lofty exordium.

3. The two epithets in this line are so simple, as well as so perfect, that it may seem unwarrantable to trace them to any literary source. But when we remember how much Vaughan was influenced by Herbert, it is natural to think that here he had at the back of his mind one of Herbert's most famous lines—"Sweet day, so cool, so calm, so bright."

5. **spheres**: see note on No. 1. 125.

7. **all her train**: the devotees of the World (as opposed to Eternity). Vaughan appended to his poem a quotation from 1 *John* ii. 16-17:—"All that is in the world, the lust of the flesh, the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lusts thereof; but he that doeth the will of God abideth for ever."

67. *'Twas at the royal feast for Persia won*

Dr. Johnson said that Dryden's first *Song for Saint Cecilia's Day* (No. 2) had been "lost in the splendour of the second." This was *Alexander's Feast, or, The Power of Music*, described in its sub-title as "A Song in Honour of St. Cecilia's Day, 1697." (See Introductory note to No. 2). It is indeed a splendid performance; though perhaps its triumphs belong rather to rhetoric than to poetry.

METRE.—What is said in the introductory note to No. 2 applies here also. By skilful repetitions and variations, by swift changes from iambic to trochaic movement and back again, by variety in the length of the lines and the order of the rhymes, Dryden expresses the power of music to play upon the hearts of men. The lines of six or seven feet, it will be observed, are all strongly divided into two by a caesura, and each might be written (except for the absence of rhyme) as two lines. In its metrical effects the Ode may be compared, not only with No. 2, but with Pope's *Ode for Music on St. Cecilia's Day* and Collins's Ode *The Passions* (*G.T.* 178).

1. **for Persia won**, a Latinism—'to celebrate the winning of Persia.' Alexander's great victories over Darius were at Issus, 333 B.C., and Gaugamela (near Arbela), 331 B.C.

2. **Philip's son**: Alexander the Great, son of Philip II. of Macedon.

7. At a Greek banquet the guests wore wreaths of roses and myrtle-leaves.

9. **Thais :** an Athenian, famous for her wit and beauty. According to Plutarch's *Life of Alexander* she accompanied the conqueror's army in Asia as the mistress of Ptolemy, afterwards king of Egypt. At a banquet at Persepolis she won Alexander's favour by her skilful flattery and proposed the burning of the palace of Xerxes as an act of revenge for the burning of Athens. "Then shall it be said in times to come, that the very women of his train more signally avenged the cause of Greece upon the Persians than all the generals before him could do by sea or land." This speech was received with applause, and the whole company urged Alexander to comply with the proposal. "At last, yielding to their instances, he leapt from his seat, and with a garland on his head, and a flambeau in his hand, led the way."

16. **Timŏthĕŭs,** a musician of Boeotia, who was highly esteemed by Alexander. There was an earlier and greater musician of the same name, who belonged to Miletus.

21. There is probably a reminiscence of Virgil's *Ab Iove principium Musae* ("From Jove is the Muse's beginning") *Ecl.* III. 60; but there the song begins with Jove as creator of the world; here it begins with him as the reputed father of Alexander.

22. **seats :** the plural is a Latinism, *sedes* = abode.

24. **belied,** disguised.

25. **Sublime :** in the original sense of the Lat. *sublimis,* 'lifted up.' Cp. Gray in *G.T.* 177. 95, "Nor second He that rode sublime . . ." **spires :** a Latinism, 'coils.' The legend (found in Plutarch's *Life of Alexander*) was that Jove visited his mother *Olympia* (or, rather, *Olympias*) in the guise of a serpent.

26. **prest :** made his way with determination, as in *Philippians* iii. 14, A.V., "I press toward the mark."

30. **admire,** wonder at.

31. **present deity.** So Augustus is hailed by Horace (*Odes* III. v. 2), as *praesens divus—i.e.* a deity made manifest among men and at hand to aid them. Cp. *Psalm* xlvi. 1, A.V., "God is our refuge and strength, a very present help in trouble."

37. Homer (*Iliad,* i. 530) and Virgil (*Aen.* x. 115) both speak of the nod of the supreme god as making Olympus to tremble.

38. With this stanza in praise of Bacchus we may compare the lovely passage in Keats's *Endymion* (iv. 195), beginning, "And as I sat, over the light blue hills." Dryden's verse admirably reproduces the spirit of an antique bas-relief, but Keats's lines glow with the magical colours of a canvas of Titian.

43. **honest :** comely—Lat. *honestus.* Virgil attributes to Bacchus a *caput honestum* (*Georg.* ii. 392).

44. **hautboys :** 'a high-pitched wooden wind instrument' (*C.O.D.*); from the French *hautbois*; *oboe* is another form of the word in English.

53. The old soldier in Goldsmith's *Deserted Village* "Shouldered his crutch and shewed how fields were won."

55. **The master :** Timotheus.

57-8. The pronouns are somewhat ambiguous : **he** is Alexander, the first *his* refers to Timotheus, the second to Alexander.

59. **Muse,** strain—as sometimes in Latin. Elsewhere it is used for 'a poet' (No. 5. 19 and No. 65. 2).

64. **estate :** the same word as 'state'; the form 'estate' comes from O.F., *estat.*

65. **weltering :** cp. *Nativity Ode,* No. 1. 124, and *Lycidas,* No. 5. 13, "welter to the parching wind." If Timotheus really sang of this, he must have been gifted with second sight. For at the time of this feast Darius had not yet been murdered by Bessus, the satrap of Bactria.

68. **exposed,** cast out—Lat. *expositus.* Dryden may have thought of the deserted Dido's curse upon Aeneas—*sed cadat ante diem mediaque inhumatus harena* ("But let him fall before his day and without burial on a waste of sand")—the line (*Aen.* iv. 620) on which Charles I. opened when he sought the Virgilian *sortes* in the Bodleian Library at Oxford.

71. **alter'd.** Collins has an echo of this in *The Passions, G.T.* 178. 69, "But O ! how alter'd was its sprightlier tone."

76. **in the next degree,** next in order. The original meaning of *degree* is 'step': cp. Shakespeare, *Julius Caesar,* II. i. 26, "the base degrees by which he did ascend."

77. 'He had only to set in motion a kindred sound.'

79. **Lydian :** see note on *L'Allegro,* No. 60. 136.

89. **The many :** a Graecism, *οἱ πολλοί.*

91. **pain** and **care** (l. 93), representing *dolor* and *cura,* often used by Latin poets to express the lover's feelings.

96. **opprest :** overwhelmed—Lat. *oppressus.*

102. **horrid :** harsh, rough, grim—Lat. *horridus.*

104. **As** (if) : see note on No. 1. 81.

105. **amazed :** in its older and stronger sense of 'astounded, dazed and bewildered.' Cp. No. 1. 69. "The stars, with deep amaze."

108. The Furies of Greek mythology were represented with snakes instead of hair. **they** in this line is the Furies, but in l. 109 it is the snakes. **rear** = raise up in excitement.

122. **flambeau :** see note on l. 9. *flambeau,* for 'torch,' was

one of the French words that nearly established themselves in English in the latter part of the seventeenth century. Butler satirised the affectation in his *Hudibras* :—

> For though to smatter words of Greek
> And Latin be the rhetorique
> Of pedants counted and vainglorious,
> To smatter French is meritorious.

125. Helen's beauty was indirectly the cause of the burning of Troy. Cp. Marlowe, *Dr. Faustus*, v. i :—

> Was this the face that launch'd a thousand ships,
> And burnt the topless towers of Ilium ?

132. **Cecilia** : see the introductory note to No. 2.

133. **the vocal frame** : the speaking structure, *i.e.*, the organ.

134. **enthusiast.** The Greek word denoted the ecstatic condition of a religious devotee : Dryden applies it to St. Cecilia as one lifted up into a state of rapt adoration.

136. **added length** : made sustained notes possible by the wind-reservoir of the organ.

137. **mother-wit** : inborn faculty of invention.

140. **He raised** : see lines 30-37.

141. See No. 2, ll. 53-4.

APPENDIX A

THE MILTONIC SONNET.

Milton, who had read widely in Italian, revived the strict Italian form of the Sonnet from which the Elizabethans had, in various degrees, departed. Thus, all the Elizabethan sonnets in *G.T.*, Book I, have a concluding couplet, which is comparatively rare in Italian sonnets ; and the first twelve lines of Shakespeare's sonnets are simply three stanzas of 4 lines each, the lines rhyming alternately—abab, cdcd, efef. The Italian sonnet consists of two unequal parts,—the octave, 8 lines ; the sestet, 6 lines. In the *octave* there are two stanzas, in each of which the middle lines generally rhyme together, and the two outside lines rhyme together (*a b b a*), and the second stanza repeats the rhymes of the first (*a b b a*). In the *sestet* the first, second and third lines rhyme severally with the fourth, fifth, and sixth (three rhymes), or the first, third and fifth rhyme together, and the second, fourth, and sixth rhyme together (two rhymes). Variations from this order are allowed in the sestet (as in No. 15), but as a rule a final couplet is avoided.

It is sometimes stated that there ought to be a complete break in sense between the octave and sestet. This was not at all an invariable rule in the Italian sonnet, nor was it accepted by Milton, who in Nos. 3 and 10 of this book makes no pause at that point. The best account of Milton's models and his own practice will be found in Mr. J. S. Smart's " Sonnets of Milton " (Glasgow, 1921).

APPENDIX B

MANUSCRIPT OF MILTON'S MINOR POEMS.

The Library of Trinity College, Cambridge, treasures as its most precious possession a manuscript volume containing drafts, with numerous corrections, of some of Milton's minor poems, mostly in the poet's own handwriting. Of the Milton poems in *G.T.*, Book II., *Lycidas* (No. 5), At a Solemn Music (No. 63), and three Sonnets (Nos. 9, 16, 27 in Book II.), are included in this manuscript, which is made more widely accessible through the photographic facsimile edited by Dr. W. Aldis Wright and published by the Cambridge Press in 1899. It is an interesting and instructive exercise to enter the poet's workshop and study the processes by which his verses attained their final perfection. A few examples of Milton's "first thoughts" are given below for comparison with the text.

Lycidas.

Line.

26. Under the *glimmering* eyelids of the Morne.

31. Toward heaven's descent had sloapt his *burnisht* weele.

58. What could the golden hayrd Calliope
For her inchanting son
When shee beheld (the gods farre sighted bee)
His goarie scalpe rowle downe the Thracian lee.

160. Sleepst by the fable of *Corineus* old.

176. *Listening* the unexpressive nuptiall song.

At a Solemn Music.

3. Mixe yor choise chords and happiest sounds employ.

17. While all the starrie rounds and arches blue
Resound and eccho Hallelu.

19. By leaving out those harsh chromatick jarres
Of clamorous sin that all our musick marres
And in our lives and in our song
May keep in time . . .

29. To live and sing with him in endlesse morne of light.

NOTES TO BOOK III

BY

J. H. FOWLER, M.A.

ABBREVIATIONS.

A.S. = Anglo-Saxon, A.V. = Authorised Version of Bible, adj. = adjective, cp. = compare, Fr. = French, Ger. = German, Lat. = Latin, l. = line, N.E.D. = New English Dictionary (Oxford), O.E. = Old English, O.F. = Old French, S. = Scottish, trans. = translated by. Notes borrowed from Mr. F. T. Palgrave are enclosed in inverted commas and followed by his initials (F. T. P.). Gray's notes to his own poems are given within inverted commas and followed by his initial (G.). Poems in Book III. are referred to by their number in this volume, thus—No. 26; poems in other Books of the *Golden Treasury* are referred to by their number in the complete edition of 1891 and subsequent reprints, preceded by the letters *G.T.*

1. *Now the golden morn aloft*

An unfinished Ode, published after Gray's death by his friend Mason, to whom the title is probably due. It seems to have been written in 1754. Besides the complete stanzas given here Gray left the first quatrain of two other stanzas, and a few other lines or fragments of lines. The additional stanzas given in some printed versions of the poem are these fragments of Gray's work presumptuously completed by Mason.

To appreciate fully this ode we must bear in mind the aim of eighteenth century poetry—perfection of form. "A poem was no longer to be a story told with picturesque imagery, but was to be a composition in symmetry and keeping. A thought or a feeling was not to be blurted out in the first words that came, but was to be matured by reflection, and reduced to its simplest expression. Condensation, terseness, neatness, finish, had to be studied" (Pattison on Pope). It is Gray's merit that while he seeks and attains perfection of form, he seldom sacrifices truth and naturalness. And, though he is full of reminiscences of other poets, he does not take his ideas of external Nature from books. He has a keen and unaffected delight in open-air sights and sounds; and these sights and sounds are all the dearer to him because other poets have written of them before. Books perform their right function for him: instead of interposing a barrier between him and Nature, they help him to see Nature and rejoice in her beauty.

Metre.—A simple and beautiful variation of the octosyllabic iambic couplet. The last four lines of each stanza consist of two regular couplets. But in the first four lines of each stanza the rhymes alternate—*a b a b*. Further, in the first two lines a single long syllable is substituted for the first foot: the effect is to give a trochaic rhythm instead of an iambic to these lines. The third line is of full length—four iambic feet—but the

fourth line is shortened to three feet: the effect of this is to check the somewhat rapid movement of the verse, and give a momentary pause for reflection.

1. golden, 'glancing like gold,' 'brilliant.' This is probably the meaning in Shakespeare's *Cymbeline*, IV. ii. 262, "*Golden* lads and girls all must, As chimney-sweepers, come to dust." The word is often used by the poets in the sense of 'precious,' 'delightful': cp. Keats (*G. T.*, CCIX.), "Tales and *golden* histories Of heaven and its mysteries."

2. dew-bespangled. Milton has 'dew-besprent,' *Comus*, 542.

3. vermeil, vermilion, bright red. *Vermeil* is a French word used by Spenser and Milton. It is derived ultimately from Lat. *vermis*, a worm, the cochineal insect from which scarlet dye was obtained. Cp. Milton, *Comus*, 752, "What needs a vermeil-tinctured lip for that?"

8. Gray writes to Wharton, August 26, 1766, describing the road to Canterbury, "It was indeed owing to the bad weather that the whole scene was dress'd in the tender emerald-green which one usually sees only for a fortnight in the opening of spring" (Tovey).

10. Cp. *Lucretius*, I. 260, Nova proles *Artubus infirmis* teneras lasciva per herbas Ludit, "A new brood with feeble limbs frisks and gambols over the tender grass."

13-16. Cp. the beautiful poems of Wordsworth and Shelley, *G. T.*, CCLXXXVI. ("Ethereal minstrel") and CCLXXXVII. ("Hail to thee, blithe Spirit").

16. liquid light. Milton had used this phrase, *Paradise Lost*, VII. 362; Lucretius has *liquidi fons luminis*, v. 28.

17. sullen year, gloomy season.

23. Shelley, in his Skylark Ode draws a similar contrast between man and the lower animals (*G. T.*, CCLXXXVII.):

> "We look before and after,
> And pine for what is not."

Cp. also Shakespeare, *Hamlet*, IV. 4, 37, "He that made us of such large discourse, Looking before and after."

25. This stanza illustrates a defect that has often been censured by Gray's critics — his tendency to half-personify abstractions. Whether we are to think of 'Misfortune,' 'Reflection,' and the rest as personages or qualities seems to depend almost entirely on the use or omission of capital letters. In the Middle Ages abstract qualities were frequently thought of as living characters, being so represented, for example, in Morality Plays. In Spenser's *Faery Queen* the personification is still real. The 'ghostly Shapes' whom Wordsworth imagines

to meet under the Borrowdale yew-trees—"Fear and trembling Hope, Silence and Foresight, Death the Skeleton and Time the Shadow"—are also real creatures, like the group of figures in the entrance to Virgil's *Inferno* (*Aeneid*, VI. 273-281). But in Gray the personification is only an unreal survival of an old poetic custom.

30. **lour**, frown. Cp. 'lowering,' A.V. of *Matthew*, xvi. 3.

32. **Gilds.** 'Hope' is the subject, 'shades' the object of this verb.

33. **Still**, always.

38. **Chastised**, *i.e.* because they are chastised (or, in modern English, chastened). **Sabler**, darker—a favourite word with Milton in this sense: cp. *Il Penseroso*, l. 35; *Nativity Ode*, l. 220; *Paradise Lost*, ii. 962.

39. **blended**, *i.e.* when they are blended. **With artful strife**, skilfully vying with each other.

41. Mason writes, "I have heard Mr. Gray say that M. Gresset's *Epître à ma Sœur* gave him the first idea of this Ode." Gresset's poem was on his recovery from sickness (*Sur ma convalescence*), and the resemblance is chiefly in this stanza. Compare with Gray's lines

> "Les plus simples objets, le chant d'une fauvette,
> Le matin d'un beau jour, la verdure des bois,
> La fraîcheur d'une violette,
> Mille spectacles, qu'autrefois
> On voyait avec nonchalance,
> Transportent aujourd'hui . . ."

45. This line inevitably recalls to us Wordsworth's

> "To me the meanest flower that blows can give
> Thoughts that do often lie too deep for tears"
> (*G.T.*, CCCXXXVIII. *ad fin.*).

But though Wordsworth's phrase may unconsciously have been suggested by Gray's, the thought is not the same. Gray is speaking of the new delight in Nature and the open air that any man may feel after a long illness; Wordsworth writes of that intimate sympathy with Nature which is the privilege of a few choice spirits. Gray doubtless enjoyed this communion to some extent, but not with the same intensity, or the same consciousness, as Wordsworth.

2. *O Thou, by Nature taught*

WILLIAM COLLINS was born at Chichester, 1721, and educated at Winchester and Queen's College, Oxford. He afterwards lived

in great poverty in London, where he found a good friend in Dr. Johnson, who subsequently included a short life of Collins in his *Lives of the Poets*. From London Collins retired to Richmond, and then to Chichester. His later years were clouded by brain disease, and he died in 1759. Like Gray, he produced very little. All the best work of both poets is contained in this book of the *Golden Treasury*—unless the first strophe of Collins' *Ode to Liberty*, so warmly admired by Mr. Swinburne, should be added.

"We have no poet more marked by rapture, by the ecstasy which Plato held the note of genuine inspiration, than Collins. Yet but twice or thrice do his lyrics reach that simplicity, that *sinceram sermonis Attici gratiam* to which this ode testifies his enthusiastic devotion. His style, as his friend Dr. Johnson truly remarks, was obscure; his diction often harsh and unskilfully laboured; he struggled nobly against the narrow, artificial manner of his age, but his too scanty years did not allow him to reach perfect mastery" (F. T. P.).

This *Ode to Simplicity* is addressed to Simplicity only in relation to Poetry. By Simplicity Collins does not mean simplicity of diction. His practice in this ode and elsewhere is sufficient proof that he would not have assented to Wordsworth's doctrine, that "there neither is nor can be any essential difference between the language of prose and metrical composition." Collins means what we should perhaps rather call *sincerity*: "the voice of Nature and genuine emotion expressed in verse." Milton used the word 'simple' in this sense when he said that poetry ought to be 'simple, sensuous, passionate.' The poem should be compared with Gray's *Ode on the Progress of Poesy* (No. 26). Both poets describe the flight of genuine poetry from Greece to Rome, and afterwards from Rome, with the fall of freedom; both end with their personal aspirations in poetry. Collins' thesis that true poetry flies from despotism, and is only compatible with free institutions, is not entirely borne out by history. But we may say of the doctrine what Dr. Johnson said of the similar doctrine in Gray: "That Poetry and Virtue go always together is an opinion so pleasing that I can forgive him who resolves to think it true."

Metre.—It is interesting to compare this with the stanza used by Milton in his *Hymn on the Nativity* (*G. T.*, LXXXV.). In Milton's stanza there are two additional lines, of four and six feet respectively, rhyming with each other.

3. **numbers**, applied to the counting of the succession of feet in a verse, and so often used for 'poetry.'

warmly pure, passionate and yet pure.

9. **gauds**, ornaments; a poetical word. Cp. Shakespeare, *Midsummer-Night's Dream*, I. i. 32,

> "And stolen the impression of her fantasy
> With bracelets of thy hair, rings, *gauds*, conceits,
> Knacks, trifles, nosegays, sweetmeats."

pageant weeds, garments such as are worn at a magnificent spectacle. Cp. Milton, *L'Allegro*, 119-20,

> "Where throngs of knights and barons bold
> In *weeds* of Peace high triumphs hold."

The use of the word 'weeds' for dress is now confined to the phrase 'a widow's weeds.'

pall (Lat. *palla*), a long robe worn by tragic actors in antiquity. Cp. Milton, *Il Penseroso*, 97-8,

> "Sometime let gorgeous Tragedy
> In scepter'd *pall* come sweeping by."

10. **decent**, becoming (Latin *decens*).

11. **Attic**, Athenian. The severe self-restraint of the best Athenian art in sculpture, poetry, and rhetoric is proverbial. Thus *Asiatic* oratory was distinguished by the ancients themselves from the *Attic* by "its greater profusion of verbal ornament, its more liberal use of tropes, antithesis, figures, and generally by its inanity of thought" (Cruttwell, *Hist. of Roman Literature*).

13. **By**, etc. The poet calls to witness the favourite haunts of poetry in antiquity.

honey'd store, store of honey in the flowers. See note on No. 31. 26.

Hybla, a mountain in Sicily famous for thyme, bees, and honey. Cp. Virgil, *Eclogue* I. 55, *Hyblaeis apibus*. Sicily was famous as the home of pastoral poetry. So Milton in *Lycidas* addresses the 'Sicilian Muse.'

16. **her**, "the nightingale, for which Sophocles seems to have entertained a peculiar fondness" (*Collins' Note*). Philomela and Procne in the Greek legend were two sisters, who were changed, the one into a nightingale, the other into a swallow. For the nightingale's "love-lorn woe" cp. Sir P. Sidney's poem, "The nightingale as soon as April bringeth," *G. T.* XLVII., and M. Arnold's unrhymed lyric, "Hark, ah! the nightingale."

18. **sad Electra's poet.** The phrase is borrowed from Milton, who had used it of Euripides in his sonnet "Captain or Colonel or Knight in Arms" (*G. T.*, XCIII.). Collins applies the title to Sophocles, who also wrote a tragedy with Electra for heroine.

The reference is to the famous chorus in *Oedipus Coloneus*, 668-719:

> "Frequent down this greenwood dale
> Mourns the warbling nightingale,
> Nestling mid the thickest screen
> Of the ivy's darksome green" (*trans. by Anstice*).

19. **Cephisus**, "the stream encircling Athens on the north and west, passing Colonus" (*F. T. P.*). Cp. Sophocles in the chorus already quoted:

> "Here the golden crocus gleams,
> Murmur here unfailing streams,
> Sleep the bubbling fountains never,
> Feeding pure Cephisus river,
> Whose prolific waters daily
> Bid the pastures blossom gaily,
> With the showers of spring-tide blending
> On the lap of earth descending."

21. **warbled.** The passive form is Miltonic: cp. *Nutivity Ode* (*G. T.*, LXXXV. 96), "divinely-warbled voice." It may be taken as a real passive = "made to warble," or as active = "warbling." 'Languished' and 'festered' are used by Milton where we should say 'languishing,' 'festering.'

22. **enamelled**, *i.e.* made bright with flowers. A Miltonic use of the word: cp. *Lycidas* (*G. T.*, LXXXIX. 139), "Throw hither all your quaint *enamelled* eyes." There is a similar use in Andrew Marvell: "He gave us this eternal Spring Which here *enamels* everything" (*G. T.*, CXLVI. 13, 14).

24. **thy future feet**, *i.e.* allured thy feet to roam in the future.

30. **range**, to place in rank. **order'd**, proleptic use of the adjective, 'so as to be in order.'

31. **none**, no theme.

33. **laureat**, crowned with the laurel, or rather the bay-leaf, of Apollo, whose ministers the poets were supposed to be. Cp. Milton, *Lycidas* (*G. T.* LXXXIX. 151), "To strew the *laureat* hearse where Lycid lies."

34. **stay'd to sing alone**, only stayed to sing to one Emperor, Augustus, and then fled. The reign of Augustus was the Golden Age of Latin poetry: Virgil, Horace, Propertius, and Ovid were all contemporaries of Augustus, and all sang his praises. Even if we follow some critics in magnifying Lucretius and Catullus as stronger in genuine inspiration than the Augustan poets, we must admit that they belonged to the decadence of the Roman Republic, not to the good old times of "Virtue's patriot theme." Rome in her best days seems to have been quite without great poets. Poetry was an exotic at

Rome, only produced under the direct influence of Greek literature. Collins' theory, therefore, hardly derives support from the history of Rome. But it is true that poetry rapidly declined after the Augustan age, and that under Augustus it was inspired by the best features of his monarchy—his efforts to restore the Roman morality and religion, to revive Italian country life, and to give peace and rest after the exhaustion of civil war. [Mr. F. T. Palgrave's note, "stayed her song when Imperial tyranny was established at Rome," implies a somewhat different interpretation of Collins' words. I prefer my own interpretation, which is certainly more in accordance with historic fact, and is supported by the 'Observations' on this poem of Langhorne, himself a poet and a contemporary of Collins.]

37. "Stanza 7 refers to the Italian amourist poetry of the Renaissance. In Collins' day, Dante was almost unknown in England" (*F. T. P.*). Coleridge writes of the Italian poets of the 15th and 16th centuries (*Biographia Literaria*, ch. 16): "The imagery is almost always general; sun, moon, flowers, breezes, murmuring streams, warbling songsters, delicious shades, lovely damsels cruel as fair, nymphs, naiads, and goddesses, are the materials which are common to all, and which each shaped and arranged according to his judgment or fancy, little solicitous to add or to particularise."

bower. The word first means 'dwelling' (*O.E.*); (2) 'a vague poetic word for an idealized abode, not realized in any actual dwelling:' cp. Milton, 'The bower of earthly bliss'; (3) an inner apartment, especially a lady's private apartment or boudoir; (4) a place closed in with trees, a leafy court, arbour. Here it is used in sense (3).

48. meeting soul, "which moves sympathetically towards Simplicity as she comes to inspire the poet" (*F. T. P.*). The phrase is from Milton, *L'Allegro* (*G.T.* CXLIV. 138).

49. Of these, Taste and Genius.

51-4. There may be here a reminiscence of Virgil, *Eclogue* X., especially of lines 31-6 and 42-3.

3. *Happy the man, whose wish and care*

"THIS was a very early production of our author, written at about twelve years old" (*Pope's Note*). It is curious that the first of his preserved juvenile pieces should be the only poem by ALEXANDER POPE that has found a place in *The Golden Treasury*: but though Pope was a great poet, he is not distinguished in lyric poetry. We must also remember what Dr. A. W. Ward calls "the extraordinary and perhaps unparalleled fact" that "there is little vital difference, so far as form is concerned, between some

of the earliest and some of the latest of Pope's productions His early pieces lack the vigour of wit and the brilliancy of antithesis of his later works, but they have the same felicity of expression and the same easy flow of versification." Some of the couplets in an epic poem that he began soon after his twelfth birthday were afterwards inserted by him, without alteration, in the *Essay on Criticism* and in the *Dunciad*.

An English reader, unfamiliar with Latin, could hardly gain a better idea of Horace's quieter lyrics than he will receive from this little Ode. The sentiment is Horatian; sincere but not too deeply felt; the praise of the country by a youthful poet whose strongest inclinations were to draw him, as they had drawn Horace, to the town and fashionable life. The style is Horatian; the diction simple, but, even at this early age, with the epigrammatic simplicity of conscious art, not the diffuse simplicity of nature. Finally, the rhythm is Horatian also; not an attempt at an English poem in Latin metre, such as Canning produced in his humorous Sapphics on 'The Needy Knife-grinder,' or Tennyson in his Alcaics on Milton, but a happy reproduction in a thoroughly English metre of the most characteristic effect of the Sapphic stanza—the brief fourth line that brings to a sudden check the short "swallow-flight of song" which is all that the stanza permits.

Pope had doubtless read Horace's description of his farm in *Satires*, II. vi., or *Epistles*, I. xvi. 1-16, or the praise of a farmer's life in *Odes*, III. xvi. 29-32. Probably he had also read Claudian's *Felix qui patriis aevum transegit in agris* and Virgil's *O fortunatos nimium*. With the "sound sleep" of l. 13 we may compare Horace, *Odes*, III. i. 21, *somnus agrestium lenis virorum*, and with the "unseen, unknown" of l. 17, Ovid's *Bene qui latuit, bene vixit* (*Tristia*, III. iv. 25) and Horace's *Nec vixit male, qui natus moriensque fefellit* (*Epistles*, I. xvii. 10). But there is no end to the parallels; and Dr. Johnson would remind us that "Criticism disdains to chase a school-boy"—even such a school-boy as Pope—"to his common-places."

4. *O say what is that thing call'd Light*

COLLEY CIBBER (1671-1757) was an actor, a dramatist of some skill, and a great critic of acting. He was unfortunate enough to quarrel with Pope, who revenged himself by making Cibber the hero of his *Dunciad*. In its simple pathos, "The Blind Boy" is almost worthy of Blake or Wordsworth.

19. Compare Sir E. Dyer's well-known poem, "My mind to me a kingdom is," especially the second stanza:

"Content I live, this is my stay;
I seek no more than may suffice;

I press to bear no haughty sway;
Look, what I lack my mind supplies.
Lo! thus I triumph like a king,
Content with what my mind doth bring."

5. *'Twas on a lofty vase's side*

The cat belonged to Gray's friend, Horace Walpole. Gray sent the Ode in a letter to Walpole, March 1, 1747: "As one ought to be particularly careful to avoid blunders in a compliment of condolence, it would be a sensible satisfaction to me (before I testify my sorrow, and the sincere part I take in your misfortune) to know for certain, who it is I lament. I knew Zara and Selima (Selima, was it? or Fatima), or rather I knew them both together; for I cannot justly say which was which. Then as to your handsome cat, the name you distinguish her by, I am no less at a loss, as well knowing one's handsome cat is always the cat one likes best; or if one be alive and the other dead, it is usually the latter that is the handsomest. Besides, if the point were never so clear, I hope you do not think me so ill-bred or so imprudent as to forfeit all my interest in the survivor: oh no! I would rather seem to mistake, and imagine to be sure it must be the tabby one that had met with this sad accident. Till this affair is a little better determined, you will excuse me if I do not begin to cry. *Tempus inane peto, requiem, spatiumque doloris.*"

In l. 4 the cat is described as "demurest of the tabby-kind"; in l. 10 we hear of her "coat that with the tortoise vies." We must remember that Gray did not know which cat had died, and was also determined to ingratiate himself with the survivor. If the two cats were respectively tabby and tortoise-shell, we may suppose that the survivor (*a*) if tortoise-shell, would take 'tabby-kind' as a general name for cats and would understand l. 10 in its more obvious sense, (*b*) if a tabby, would appropriate l. 4 and understand l. 10 to mean "beautiful as any tortoise shell cat." This is the interpretation of Gray's letter and poem advocated by Mr. Tovey, and it seems the best, as it is certainly the most ingenious.

"The mishap occurred at Walpole's house in Arlington Street, not long before Walpole purchased the little house at Twickenham which he converted into the famous Strawberry Hill. To Strawberry Hill the vase was ultimately transferred; Walpole wrote to Mason, July 29, 1773, 'I have a pedestal making for the tub in which my cat was drowned; the first stanza of the Ode is to be written on it, beginning thus: 'Twas on this lofty vase's side, etc.' The tub was sold at the Strawberry Hill sale in 1842 for £42, and is now at Knowsley, the seat of the Earl of Derby." (Tovey).

Johnson's criticism of the poem (*Life of Gray*) is as follows:

"The poem 'On the Cat' was doubtless by its author considered as a trifle; but it is not a happy trifle. In the first stanza, 'the azure flowers that blow' show resolutely a rhyme is sometimes made when it cannot easily be found. Selima, the cat, is called a nymph, with some violence both to language and sense; but there is no good use made of it when it is done; for of the two lines

What female heart can gold despise,
What cat's averse to fish?

the first relates merely to the nymph, and the second only to the cat. The sixth stanza contains a melancholy truth, that 'a favourite has no friend'; but the last ends in a pointed sentence of no relation to the purpose; if *what glistered* had been *gold*, the cat would not have gone into the water; and, if she had, would not less have been drowned."

Modern criticism has not confirmed Dr. Johnson's verdict on this 'trifle.' It is a question whether 'that blow' is redundant, whether it does not rather help us to see the painted flowers 'in blow'; but even if it is redundant, such redundancy is in keeping with the mock-heroic style. To that style belongs the description of the cat as 'nymph,' and of the water as 'lake' and 'tide.' The sudden bathos of 'What cat's averse to fish?', far from being a blemish, is a literary triumph. It is essential to the success of a mock-heroic poem that the reader should realise that the poet is laughing, not seriously giving to the catastrophe a dignity it does not deserve. Yet even mock-heroics cannot be good unless they half-deceive us into accepting them for real. Gray is just on the point of so deceiving us, and merrily enlightens us by what the Greeks called a *παρὰ προσδοκίαν*, an unexpected turn of phrase. Dr. Johnson's censure of the last stanza is conceived in a spirit that would be fatal to most poetry. In the poetic, if not in the literal sense, the cat had found that "All that glisters is not gold."

3. **azure**, *i.e.* the vase was a China one with the flowers painted in blue. Cp. Lady Mary Wortley Montagu's *Town Eclogues*:

"Where the tall jar erects its stately pride
With antic shapes in *China's azure* dyed."

4. **tabby kind**, of the tabby species of cats. "A *tabby* cat is one whose coat is brindled, black and grey, like the waves of watered silk. *Tabby* is from Fr. *tabis*, watered silk, from Arabic *attabi*, a part of Bagdad, where it was made" (Bradshaw).

5. **reclined**, participle.

7. **conscious tail**, *i.e.* the tail shows by its movements that it shares the feelings of the cat.

10. **tortoise.** "A cat whose coat is of a dark ground striped with yellow is called a tortoise-shell cat" (Bradshaw).

14. **angel**, of angelic beauty.

15. **Genii**, guardian deities, Latin plural of Genius. "The Italian peoples regarded the Genius as a higher power which creates and maintains life, assists at the begetting and birth of every individual man, determines his character, tries to influence his destiny for good, accompanies him through life as his tutelary spirit, and lives on after his death" (Seyffert, *Dict. of Classical Antiquities*). Places had their Genius as well as persons. Cp. Milton, *Lycidas* (*G. T.*, LXXXIX. 183), "Henceforth thou art the Genius of the shore."

16. **Tyrian**, so-called because the best purple known to the ancients was prepared at Tyre from the secretions of the murex, a shellfish.

18. **betrayed, showed underneath.** Cp. Virgil, *Georgics*, iv. 274 :

> *Aureus ipse, sed in foliis quae plurima circum*
> *Funduntur violae sublucet purpura nigrae.*

"Golden is the flower, but on the petals that cluster thick round it purple *gleams under* dark violet."

31. **Eight times.** "A cat has nine lives, as everybody knows" (Phelps).

34. **Dolphin.** A dolphin in the classical legend had saved Arion from drowning. *Nereid*, sea-nymph, daughter of Nereus, the old man of the sea.

35. The commentators have not ascertained whether Walpole actually had two servants called 'Tom' and 'Susan' or whether Gray merely used the two names as typical.

39. **with caution bold.** Cp. the Latin proverb, *Festina lente.*

42. Cp. Chaucer, *Yeman's Tale*, "But all which shineth as the gold Ne is no gold, as I have been told"; Shakespeare, *Merchant of Venice*, II. vii. 65, "All that glisters is not gold."

6. *Timely blossom, Infant fair*

AMBROSE PHILIPS (1671-1749) wrote several poems to children, some Pastorals, and an *Epistle to the Earl of Dorset* which Goldsmith declared to be 'incomparably fine.' Like Cibber, he had a quarrel with Pope, and was satirised by that irascible poet. Charlotte Pulteney, the subject of this ode, was one of the daughters of Daniel Pulteney, a politician of some distinction in the first quarter of the eighteenth century. She and her sister Margaret, to whom also Philips addressed an ode, died in childhood. Philips was ridiculed by his contemporaries for apostro

phising children; Henry Carey (see introductory note to No. 16) nicknamed him 'Namby-Pamby"; but the charming simplicity of these poems has kept alive his memory, whilst his more pretentious work has been forgotten.

Metre.—A simple trochaic line of four accents, often used by Shakespeare and Milton. In a long poem it becomes monotonous: hence Milton in *L'Allegro* and *Il Penseroso* varies it continually. So, too, Keats and Shelley varied it in such poems as the *Ode on the Poets* (*G. T.*, CCIX.) and *To a Lady, with a Guitar* (*G. T.*, CCC.). In Philips' poem the only variation is in the last couplet, where the slower iambic movement is appropriate to the reflective tone of the conclusion.

1. **Timely**, seasonable, early. The force of the epithet is not very clear. Does it mean that the parents are in the prime of life?

4. **solicitous**, involving anxious care (as precious and fragile).

5. **still**, always.

7. **gossip**, in its modern sense of 'tattler.' *Gossip* was originally *god-sib*, a kinsman with respect to God, a sponsor at baptism, godfather or godmother.

13. **Yet**, as yet. "In our present English, when *yet*, in the sense it has here, is placed before the verb of its sentence, we qualify it by prefixing *as*. We could say either 'While there was not yet any fear of Jove' or 'While as yet there was no fear of Jove'" (*Hales*, note on *Il Penseroso*, l. 30).

18. **Moduling**, a variation for 'modulating'—*i.e.* forming sound to a certain key or to certain notes.

22. **bloomy**, full of blooms or blossoms, flowery. Used by Milton, Sonnet I., "O Nightingale, that on yon *bloomy* spray Warblest at eve."

7. *When Britain first at Heaven's command*

JAMES THOMSON (1700-1748) is best known as the author of *The Seasons*, a blank verse poem of very considerable merit, full of genuine feeling for Nature, though the language is the artificial diction of the eighteenth century. *Rule Britannia* probably owes its inclusion in the *Golden Treasury* to its fame and popularity as a national song rather than to its possession of any of the higher qualities of lyric poetry.

2. **main.** The full phrase is 'the main sea.' In Shakespeare, *King Lear*, III. i. 6, *main*=main-land.

3. **charter**, "a writing bestowing privileges or rights" (Dr Johnson).

11. Compare the language about Rome put into the mouth of Hannibal by Horace, *Odes*, IV. iv.

> " *Duris ut ilex tonsa bipennibus*
> *Nigrae feraci frondis in Algido,*
> *Per damna, per caedes, ab ipso*
> *Ducit opes animumque ferro . . .*
> *Merses profundo : pulcrior evenit ;*
> *Luctere : multa proruet integrum*
> *Cum laude victorem geretque*
> *Proelia coniugibus loquenda.*"

("So the broad oak that spreads its dusky shade
On Algidus, shorn by the woodman's knife,
Wounded and lopped, bourgeons again to life,
And draws, refresht, new vigour from the blade. . . .
Plunge them 'neath Ocean's lowest depths,—they rise
More bright, more glorious : fell them to the earth,—
They start to life : the vanquished victor dies ;
And Roman dames for aye blazon their husbands' worth."
—Sir Stephen de Vere.)

17. **generous flame**, fire of high-spirited indignation. *Generous* is properly 'of noble race' (Lat. *generosus*), then applied to the qualities that are supposed to accompany noble birth. Cp. Pope:

> " Such was Roscommon, not more learn'd than good,
> With manners *generous* as his noble blood."

19. **the rural reign.** It is not easy to fix the sense in which Thomson uses this phrase. 'Reign' in the eighteenth century often meant 'realm'—cp. No. 36. 12, No. 48. 36—so that the words need only mean, "To thee belongs the country." But probably more than this is implied : "Thine are the triumphs of agriculture." Cp. Virgil's praise of Italy: *Salve, magna parens frugum, Saturnia tellus* (*Georgics*, II. 173).

23. **still**, always.

8. *Ruin seize thee, ruthless King !*

The Bard was first printed in 1757 with the *Progress of Poesy* (No. 26) at Horace Walpole's private press, Strawberry Hill. Gray had written it at various times during the two previous years. "In 1757, when this splendid ode was completed, so very little had been printed, whether in Wales or in England, in regard to Welsh poetry, that it is hard to discover whence Gray drew his Cymric allusions. The fabled massacre of the Bards (shown to be wholly groundless in Stephens' *Literature of the Kymry*) appears first in the family history of Sir John Wynn of Gwydir (cir. 1600), not published till 1773; but the story

seems to have passed in MS. to Carte's History, whence it may have been taken by Gray. The references to *high-born Hoel* and *soft Llewellyn*, to *Cadwallo* and *Urien*, may similarly have been derived from the 'Specimens' of early Welsh poetry by the Rev. E. Evans: as, although not published till 1764, the MS., we learn from a letter to Dr. Wharton, was in Gray's hands by July, 1760, and may have reached him by 1757. It is, however, doubtful whether Gray (of whose acquaintance with Welsh we have no evidence) must not have been also aided by some Welsh scholar. He is one of the poets least likely to scatter epithets at random: 'soft' or gentle is the epithet emphatically and specially given to Llewellyn in contemporary Welsh poetry, and is hence here used with particular propriety. Yet, without such assistance as we have suggested, Gray could hardly have selected the epithet, although applied to the King (pp. 141-3), among a crowd of others, in Llygad Gwr's Ode, printed by Evans" (F. T. P.).

To be appreciated and enjoyed, this Ode, like the Odes of the Greek poet whom Gray so much admired, must be read more than once. Among its excellencies we may note: (1) the grandeur of the language, which is at once stately and impassioned. Gray understood, as few have done, what Tennyson once called "the glory of words"—the resonant music, the splendour of colour, of which our English language is capable in the hands of a master. He contrasts elsewhere the poetical poverty of his own age with "the pomp and prodigality of Heaven," which he finds in Milton and Shakespeare. There is much of Milton's "pomp," and even something of Shakespeare's "prodigality" of fine effects in this Ode. Gray is a successor Milton in "the grand style." (2) The wealth of literary associations, some of which will be recalled in the notes that follow, deepens the charm for the instructed reader. Almost every line is reminiscent for him of some favourite passage in an older author. This was the charm sought by Virgil also. Neither the one nor the other is a plagiarist, for both knew the secret of adorning what they touch, and deepening our love for the original by adapting it to some new and worthy use. (3) The wonderful succession of historical pictures, each painted in a few terse lines. (4) The rapid movement of the verse, so aptly expressive of the bard's impassioned fury. It is obtained by alliteration, by occasional trochaic effects, and by the mid-line rhymes in the epode or third stanza of each group.

The Bard and *The Progress of Poesy* were severely criticised at the time of their first appearance on account of their alleged obscurity. In the edition of 1768 Gray added notes, which are given below, and distinguished from the rest by being placed in inverted commas, and followed by the initial (G.).

Metre.—Gray called this Ode and *The Progress of Poesy*

"Pindaric," because they were constructed, like Greek Odes, not in uniform stanzas, but in uniform groups of stanzas. Each Ode contains three groups of three stanzas; the first two stanzas of all the groups are on the same plan; the third stanzas of the three groups correspond to each other, but differ from the first and second. "The technical Greek names for the three parts [of each group of stanzas] were *στροφή*, *ἀντιστροφή*, and *ἐπῳδός*—the Turn, the Counter-turn, and the After-song—names derived from the theatre, the Turn denoting the movement of the chorus from the one side of the *ὀρχηστρά* or Dance-stage to the other, the Counter-turn the reverse movement, the After-song something sung after two such movements. Odes thus constructed were called by the Greeks Epodic. Congreve is said to have been the first who so constructed English Odes. This system cannot be said to have prospered with us. Perhaps no English ear would instinctively recognise that correspondence between distant parts which is the secret of it. Certainly very many readers of the *Progress of Poesy* are wholly unconscious of any such harmony. Does anyone really enjoy it in itself, apart from the pleasure he may receive from his admiration of Gray's skill in construction and imitation? Does his ear hear it, or only his eye perceive it? In other words, was not Gray's labour, as far as pure metrical pleasure is concerned, wasted?" (Prof. Hales). It is probable that a larger number of readers derive pleasure from irregularly constructed English Odes, such as Wordsworth's *Ode on Intimations of Immortality* (*G. T.*, CCCXXVIII.), or Tennyson's *Ode on the Death of the Duke of Wellington*, in which the metre varies with the thought, now slow and solemn, now light and happy. Of such irregular Odes the most successful is a fragment—Coleridge's *Kubla Khan* (*G. T.*, CCCXVI.). In a third class of English Odes—Spenser's *Prothalamion* (*G. T.*, LXXIV.), Milton's *Nativity Hymn* (*G. T.*, LXXXV.)—the stanzas all correspond with each other.

1. "The following Ode is founded on a tradition current in Wales that Edward the First, when he completed the conquest of that country, ordered all the bards that fell into his hands to be put to death" (G.). The number of Welsh bards living at the beginning of the fourteenth century disproves the tradition.

3. Conquest's crimson wing. Victory is here personified, as often by the ancients, and represented as fanning the royal banners with her wings, which are crimson with blood.

4. "Mocking the air with colours idly spread, Shakespeare's *King John*, v. 1" (G.).

5. (Neither) helm nor hauberk's.... "The *hauberk* was a texture of steel ringlets, or rings interwoven, forming a coat of mail, that sat close to the body, and adapted itself to every

motion" (G.). Properly *hauberk* means neck-covering armour: A.S. *heals*, the neck, and *beorgan*, to protect. *Habergeon* is etymologically a diminutive from hauberk.

7. **secret, inmost. nightly**, nocturnal, as in Milton, *Nativity Ode* (*G. T.*, LXXXV. 179), "No nightly trance, or breathed spell."

8. **Cambria**, Wales, the land of the Cimbri or Kymry.

9. **crested pride.** "The crested adder's pride, Dryden's *Indian Queen* [III. 1]" (G.). Gray transfers the expression from the crest of a snake, the swollen part of its head, to the crest or plume of a warrior's helmet.

11. **Snowdon** "was a name given by the Saxons to that mountainous tract which the Welsh themselves call *Craigian-eryri;* it included all the highlands of Caernarvonshire and Merionethshire, as far east as the river Conway. R. Hygden, speaking of the Castle of Conway, built by King Edward the First, says, 'Ad ortum amnis Conway ad clivum montis Erery'; and Matthew of Westminster (ad ann. 1283), 'Apud Aberconway ad pedes montis Snowdoniae fecit erigi castrum forte'" (G.). "It was in the spring of 1283 that English troops at last forced their way among the defiles of Snowdon. Llewellyn had preserved those passes and heights intact till his death in the preceding December. The surrender of Dolbadern in the April following that dispiriting event opened a way for the invader, and William de Beauchamp, Earl of Warwick, at once advanced by it" (Hales).

13, 14. **Gloster,** "Gilbert de Clare, surnamed the Red, Earl of *Gloucester* and Hertford, son-in-law of King Edward. Edmond de *Mortimer*, Lord of Wigmore. They both were *Lords-Marchers*, whose lands lay on the borders of Wales, and probably accompanied the King in this expedition" (G.).

14. **couch'd.** "To fix the spear in the rest, in the posture of attack" (Johnson).

15. **a rock.** Probably Gray meant Pen-maen-mawr, the height referred to in Milton's *Lycidas* (*G. T.*, LXXXIX. 52):

> "For neither were ye playing on the steep
> Where your old bards, the famous Druids, lie."

The epithet *shaggy* in l. 11 may have been a reminiscence of Milton's next line—"Nor on the *shaggy* top of Mona high."

16. **old**, a favourite epithet of rivers. Cp. *Paradise Lost*, I. 420,

> "From the bordering flood of *old* Euphrates."

Cp. also No. 48. 9, "the *hoary* Thames," and *Judges* v. 21, "that *ancient* river, the river Kishon."

19. "The image was taken from a well-known picture of Raphael, representing the Supreme Being in the vision of Ezekiel.

There are two of these paintings (both believed original), one at Florence, the other at Paris." (G.). "Moses breaking the tables of the law, by Parmegiano, was a figure which Mr. Gray used to say came still nearer to his meaning than the picture of Raphael" (Mason). Mr. Tovey aptly compares Keble's lines on Balaam, *Christian Year*, 2nd Sunday after Easter:

"O for a sculptor's hand
That thou might'st take thy stand,
Thy wild hair floating in the eastern breeze,
Thy tranc'd yet open gaze
Fixed on the desert haze,
As one who deep in heaven some airy pageant sees."

20. "Shone like a meteor, streaming to the wind—Milton, *Paradise Lost*, I. 537" (G.).

23. **Struck** from his lyre notes expressive of deep sorrows.

23. **desert-cave.** Another echo of *Lycidas* (*G. T.*, LXXXIX. 39).

26. **hoarser,** either (1) than their wont or (2) growing continually hoarser.

28. **high-born Hoel, soft Llewellyn.** "The *Dissertatio de Bardis* of Evans names the first as son to the king Owain Gwynedd; Llewellyn, last king of North Wales, was murdered 1282. *Cadwallo:* Cadwallon (died 631) and Urien Rheged (early kings of Gwynedd and Cumbria respectively) are mentioned by Evans (p. 78) as bards none of whose poetry is extant. *Modred:* Evans supplies no *data* for this name, which Gray (it has been supposed) uses for Merlin (Myrddin Wyllt), held prophet as well as poet. Whether intentionally or through ignorance of the real dates, Gray here seems to represent the *Bard* as speaking of these poets, all of earlier days, Llewellyn excepted, as his own contemporaries at the close of the thirteenth century.

"Gray, whose penetrating and powerful genius rendered him in many ways an initiator in advance of his age, is probably the first of our poets who made some acquaintance with the rich and admirable poetry in which Wales from the sixth century has been fertile,—before and since his time so barbarously neglected, not in England only. Hence it has been thought worth while here to enter into a little detail upon his Cymric allusions" (F. T. P.).

Prof. Hales is probably right in saying that Gray does not mean to refer to the old bards but merely appropriates their names for the companions of his own bard.

34. **Plinlimmon,** a mountain on the borders of Cardigan and Montgomery. *cloud-topt:* cp. '*cloud-capt* towers,' *Tempest*, IV. i. 172.

35. **Arvon.** "The shores of Caernarvonshire opposite to the isle of Anglesey" (G.). Caernarvon = Caer in Arvon, the camp in Arvon.

38. "Camden and others observe, that eagles used annually to build their eyrie among the rocks of Snowden, which from thence (as some think) were named by the Welsh *Craigian-eryri*, or the crags of the eagles. At this day (I am told) the highest point of Snowden is called *the eagle's nest*. That bird is certainly no stranger to this island, as the Scots, and the people of Cumberland, Westmoreland, etc., can testify; it even has built its nest in the Peak of Derbyshire. (See Willoughby's *Ornithol.*, published by Ray)" (G.).

40. Cp. Virgil, *Aeneid*, IV. 31, *Anna refert: O luce magis dilecta sorori* (Anna answers, 'O dearer than the light to thy sister').

41. "As dear to me as are the ruddy drops That visit my sad heart, Shakespeare, *Julius Caesar*, II. i. 289-290" (G.).

44. **grisly**, grisly, hideous, terrible. A favourite word with Spenser and Milton.

48. "See the Norwegian Ode that follows" (G.). Gray refers to his poem of 'The Fatal Sisters' which was a translation of a Norse Ode, but made from a Latin version by Bartholin. It begins thus:

> "Now the storm begins to lower
> (Haste, the loom of Hell prepare,)
> Iron-sleet of arrowy shower
> Hurtles in the darkened air.
> Glitt'ring lances are the loom,
> Where the dusky warp we strain,
> Weaving many a soldier's doom,
> *Orkney's* woe and *Randver's* bane."

The notion of a web of destiny was a favourite one with the Greeks and Romans.

49-100. In the italicized lines the 'lost companions' of the bard 'join in harmony' with him.

49. **Weave the warp.** "They are called upon 'to weave the warp, and weave the woof,' perhaps with no great propriety: for it is by crossing the woof with the warp that men weave the *web* or piece" (Dr. Johnson). The great critic's own expression is not very clear; we should rather speak of 'crossing the warp with the woof,' for the *warp* is the fixed part of the fabric, the threads stretched out parallel in the loom, ready to be crossed by the *woof*, the interwoven or inserted thread. But Gray's instinct was right. Not merely is "weave the warp, and weave the woof" a legitimate poetical expression for "weave them together, interweave them": the repetition adds greatly to the solemnity of the phrase. Compare the repeated sound in such incantations as "Double, double, toil and trouble," and *Ducite ab urbe domum, mea carmina, ducite Daphnim*. The effect of the alliteration is also to

be observed: it is not confined to the initial letter 'w,' but is equally felt in the 'r' of 'warp,' 'Edward,' 'race,' 'room,' 'verge,' 'characters,' 'trace.' The 'r' sound becomes still more prominent in the lines that follow.

50. **winding sheet.** For a very striking use of this image in a prophecy of doom, see Rossetti's *King's Tragedy*.

51. Cp. "I have a soul that like an *ample* shield
Can take in all, and *verge enough* for more."
Dryden, *Don Sebastian*, I. i.

52. **characters**, 'figures,' 'impressions,' the literal sense of the Gr. χαρακτήρ. *of hell, i.e.* of 'death,' 'doom,' 'destruction.'

54. "Edward the Second, cruelly butchered (A.D. 1327) in Berkley Castle" (G.). *Berkley* Castle, Gloucestershire.

roof, Mr. F. T. Palgrave's reading, taken apparently from Mitford: *roofs* has better authority.
Cp. with this line Drayton, *Barons' Wars*, v. lxvii.:

"Berkley, whose fair seat hath been famous long,
Let thy sad echoes *shriek a ghastly sound*
To the vast air."

56. **agonizing**, intransitive, 'suffering agony.'

Hume probably had Gray's lines in his mind when he wrote in his *History* (vol. II., p. 359): 'The *screams* with which the *agonizing* king filled the castle.' This volume was published, as Mr. Tovey points out, after the completion of the *Bard*.

57. "Isabel of France, Edward the Second's adulterous Queen" (G.). Cp. *Henry VI.*, Pt. III. I. iv. 111:

"She-wolf of France, but worse than wolves of France,
Whose tongue more poisons than the adder's tooth."

the bowels. In allusion to the manner of the king's death.

59. "Triumphs of Edward the Third in France" (G.). It is a question whether *hangs* is transitive or intransitive. If it is the latter, we might have expected a comma after 'hangs,' but there is none in the edition of 1757. Cp. Attila's title, 'the Scourge of God.'

61. "Amazement and Flight are the Δεῖμος ἠδὲ Φόβος of Homer *Iliad*, IV. 440, present at the clash of the Greek and Trojan hosts; Homer puts them, as does Gray, in sequence, for Δεῖμος is Panic, and Φόβος the ensuing rout" (Tovey).

For **amazement** in the sense of 'extreme fear,' 'horror,' cp. Shakespeare, *Hamlet*, III. iv. 112, "But look! amazement on thy mother sits."

62. **solitude**, desolation. Cp. the reproach against the Romans, *Solitudinem faciunt, pacem appellant*, "They make a desolation and call it peace."

63. "Death of that king [Edward III.], abandoned by his children, and even robbed in his last moments by his courtiers and his mistress" (G.).

67. **sable warrior.** "Edward the Black Prince, dead some time before his father" (G.).

69. Observe the interrogation: the sense is, "Where are the swarm . . .?"

70. Cp. Pompey's warning to Sulla, when the older man refused the younger a triumph, "More worship the rising than the setting sun" (Plutarch's *Life of Pompey*).

71. "Magnificence of Richard the Second's reign. See Froissard and other contemporary writers" (G.).

71-76. Gray had originally written (Wharton's MS.):

> "Mirrors of Saxon truth and loyalty,
> Your helpless old expiring master view.
> They hear not. Scarce religion dares supply
> Her muttered requiems, and her holy dew.
> Yet thou, proud boy, from Pomfret's walls shalt send
> A sigh, and envy oft thy happy grandsire's end."

In these superseded lines the courtiers of Edward III. are ironically addressed as 'mirrors of courtesy.' The 'proud boy' is Richard II., and his horrible death in 'Pomfret' or Pontefract Castle, Yorkshire, makes the death of his grandsire, Edward III., happy in comparison. In his later version Gray sacrifices the apostrophe to the courtiers that he may make the transition to Richard II. less abrupt.

Coleridge in a youthful essay, to which he refers with approval in his *Biographia Literaria*, ch. 1, traced Gray's amended lines ("Fair laughs the morn," etc.) to Shakespeare's *Merchant of Venice*, II. vi. 14:

> "How like a younker, or a prodigal,
> The scarfèd bark puts from her native bay,
> Hugg'd and embracèd by the strumpet wind!
> How like a prodigal doth she return,
> With over-weather'd ribs and ragged sails,
> Lean, rent and beggar'd by the strumpet wind!"

Coleridge proceeds: "I preferred the original on the ground that, in the imitation, it depended wholly on the compositor's putting, or not putting, a small capital both in this and in many other passages of the same poet, whether the words should be personifications or mere abstracts." The censure is deserved by

Gray elsewhere (*e.g.* No. 1. 25), but seems unjust in this particular passage. The fact that "Youth at the prow and Pleasure at the helm" have inspired a widely-known allegorical painting may be taken to indicate that they are real personifications, and probably no intelligent student reads these lines without forming a picture in his mind.

75. Coleridge criticises *sway* in this line and *realm* in 72 as 'rhymes dearly purchased.' *Sway* was almost certainly a reminiscence of Dryden, translation of the *Georgics*, I. 483, "And rolling onwards with a *sweepy sway*," said of the River Po.

77. "Richard the Second (as we are told by Archbishop Scroop and the confederate lords in their manifesto, Thomas of Walsingham, and all the older writers) was starved to death. The story of his assassination by Sir Piers of Exon is of much later date" (G.). In Shakespeare's tragedy Richard II. is murdered by Exton: Shakespeare's authority for the story was Holinshed's *Chronicle*, published in 1577.

80. With this picture of Richard starved in presence of the banquet, cp. Virgil, *Aeneid*, VI. 603:

> "*Lucent genialibus altis*
> *Aurea fulcra toris, epulaeque ante ora paratae*
> *Regifico luxu: Furiarum maxima iuxta*
> *Accubat, et manibus prohibet contingere mensas.*"

"The high banqueting couches gleam golden-pillared, and the feast is spread in royal luxury before their faces: couched hard by, the eldest of the Furies wards the tables from their touch" (Mackail).

83. "Ruinous civil wars of York and Lancaster" (G.).

bray. Cp. Milton, *Paradise Lost*, VI. 209, "Arms on armour clashing *brayed* Horrible discord." "The *din brays* as 'the *noise* of battle *hurtles*' in Shakespeare, *Julius Caesar*, II. ii.; both *bray* and *hurtle* being *distinctive* words: *bray* being cognated with 'break' (vid. Skeat) and implying suddenness as well as loudness" (Tovey).

86. **kindred squadrons.** So Lucan calls the Roman armies in the civil war *cognatas acies*.

87. "Henry the Sixth, George Duke of Clarence, Edward the Fifth, Richard Duke of York, etc., believed to be murdered secretly in the Tower of London. The oldest part of that structure is vulgarly attributed to Julius Caesar" (G.).

89. **consort.** "Margaret of Anjou, a woman of heroic spirit, who struggled hard to save her husband and her crown" (G.).

father. "Henry the Fifth" (G.).

90. meek usurper. "Henry the Sixth very near being canonized. The line of Lancaster had no right of inheritance to the crown" (G.). Cp. *Eton Ode* (No. 48. 4), "Her Henry's holy shade."

91. "The white and red roses, devices of York and Lancaster" (G.).

Above, below, *i.e.* on the loom.

92. **Twined.** "If there is here a reference to marriage (as I incline to think) rather than the grapple of foes, it is probably to the marriage of Edward IV. with the Lancastrian Elizabeth Woodville, Lady Grey, of which union the murdered princes were the issue" (Tovey).

93. "The silver boar was the badge of Richard the Third; whence he was usually known in his own time by the name of *the Boar*" (G.).

infant gore, the murder of the two young princes in the Tower, 1483.

99. **Half of thy heart.** Cp. Horace's *animae dimidium meae*, *Odes*, I. iii. 8. "Eleanor of Castile died a few years after the conquest of Wales. The heroic proof she gave of her affection for her lord is well known. The monuments of his regret and sorrow for the loss of her are still to be seen at Northampton, Geddington, Waltham, and other places" (G.). Tennyson commemorates Eleanor's devotion in his *Dream of Fair Women*:

> "Or her who knew that Love can vanquish Death,
> Who kneeling, with one arm about her king,
> Drew forth the poison with her balmy breath,
> Sweet as new buds in spring."

101. The ghosts vanish, and the Bard speaks alone. forlorn agrees with *me*.

106. **skirts.** A *skirt* is properly 'the edge of a garment.' It is a favourite word with Milton: "Dark with excessive bright thy *skirts* appear" (*Paradise Lost*, III. 380). "Gladly behold though but his utmost *skirts* Of glory" (*ib.* XI. 332).

109. "It was the common belief of the Welsh nation that King Arthur was still alive in Fairy-Land, and should return again to reign over Britain" (G.).

110. "Accession of the line of Tudor. Both Merlin and Taliessin had prophesied that the Welsh should regain their sovereignty over this island; which seemed to be accomplished in the House of Tudor" (G.). Henry VII.'s paternal grandfather was Sir Owen Tudor, a descendant of the ancient princes of Wales.

genuine, native.

111. The Tudor kings before Elizabeth.

112. **Sublime**, in the literal sense, 'lifted up,' 'aloft.' Cp. No. 26. 95, "that rode *sublime*."

113. Elizabeth's Court.

116. **Her eye.** "Micheli, the Venetian, described Elizabeth in 1557 (the year before her accession) as having fine eyes; a testimony more trustworthy than the praise of her courtiers. This eye Gray makes characteristic of the Tudors: cp. *Installation Ode*, l. 70, 'Pleased in thy lineaments we trace A Tudor's fire.' And his *Bard* refers it to their Celtic origin" (Tovey).

117. **Her lion-port.** "Speed, relating an audience given by Queen Elizabeth to Paul Dzialinski, Ambassador of Poland, says, 'And then she, lion-like rising, daunted the malapert Orator, no less with her stately port and majestical deporture, than with the tartnesse of her princelie checkes'" (G.).

118. **Attemper'd to.** Cp. No. 26. 26, "Temper'd to thy warbled lay."

119. **symphonious**, sounding in concert. Cp. *Paradise Lost*, VII. 559, "the sound Symphonious of ten thousand harps that tuned Angelic harmonies."

119-20. The burst of *lyric* poetry in the reign of Elizabeth is meant. "It is, fittingly, the sound of lyric poetry, the music of the harp, that the Bard's ear first catches, to tell him that his art, spite of the tyrant's barbarity, will not be lost. This is faintly indicated in '*strings* symphonious,' and it is certainly not till after 'The verse adorn *again*' that allusion is made to the *greater* poems of Spenser and Shakespeare" (Tovey).

121. "Taliessin, Chief of the Bards, flourished in the sixth century. His works are still preserved, and his memory held in high veneration among his countrymen" (G.). But the prophecies attributed to Taliessin have since been shown not to be earlier than the twelfth century.

123. Cp. Shelley's *Ode to the Skylark* (*G. T.*, CCLXXXVII. 10):

"And singing still dost soar, and soaring ever singest."

124. **many-colour'd**, to express the variety of Elizabethan song.

125-127. **war, love, and truth** are the subjects of *adorn*.

125-144. On the unfavourable criticisms passed by Walpole, Johnson, and others upon the last stanza of *The Bard*, see Mr. Tovey's edition of Gray.

126. "Fierce wars and faithful loves shall moralise my song. Spenser, *Proeme to the Fairy Queen*" (G.).

127. **An admirable description of Spenser's design in the *Faerie Queen*.** Mr. Tovey quotes Milton, *Areopagitica*, § 23, "Our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas"; and notes that Una, whose fortunes are told in Book I. of the *Faerie Queen*, is in Spenser another name for Truth.

128. **buskin'd measures**, the verse of tragedy. Cp. Milton, *Il Penseroso* (*G.T.*, CXLV. 101, 102), "Or what (though rare) of later age Ennobled hath the *buskin'd* stage." The *buskin* is the **cothurnus** (*κόθορνος*) or high boot worn by Greek and Roman actors in tragedy to increase their stature and dignity. It therefore became emblematic of tragedy, as the *soccus*, or low shoe, of comedy.

128-130, "Shakespear." 131-132, "Milton." 133-134, "The succession of poets after Milton's time" (G.).

129. **pleasing pain.** Spenser applies this expression to Love, *Faerie Queen*, IX. X. 3. But Gray more probably had in his mind Aristotle's attribution to tragedy of the pleasure that arises from pity and fear, *τὴν ἀπὸ ἐλέου καὶ φόβου ἡδονήν*, *Poetics*, XXVII.

133. **warblings.** The verb, *to warble*, is a favourite with Milton.

135. **sanguine** (Lat. *sanguineus*), red, as if with bloodshed. Addressing the King, the Bard points to a dark red cloud that has passed in front of the sun, and takes it to symbolise the cloud with which the massacre of the bards has covered the country.

137. A reminiscence of Milton, *Lycidas* (*G.T.*, LXXXIX. 168-171):

> "So sinks the day-star in the ocean-bed,
> And yet anon repairs his drooping head
> And tricks his beams, and with new-spangled ore
> Flames in the forehead of the morning sky."

repairs, 'recovers' or 'renews,' the primary meaning of the Latin *reparare*.

9. *How sleep the brave, who sink to rest*

THIS exquisite Ode was written, as its author tells us, "in the beginning of the year 1746." Collins had already commemorated, in his "Ode on the Death of Col. Charles Ross," the loss of one gallant Englishman in the disastrous battle of Fontenoy in Flanders. Here, on the 31st of May, 1745, the Duke of Cumberland "found the French covered by a line of fortified villages and redoubts with but a single narrow gap. Into this gap, however, the English troops, formed in a dense column, doggedly thrust

themselves in spite of a terrible fire; but at the moment when the day seemed won the French guns, rapidly concentrated in their front, tore the column in pieces and drove it back in a slow and orderly retreat" (J. R. Green). Defeat abroad was followed by defeat in Scotland, where the Young Pretender won the battle of Falkirk in January, 1746. It may have been the news of this fresh reverse that occasioned this Ode. In any case we may assume it to have been written before the victory of Culloden on April 16 of this year relieved the anxiety of England.

6. Than Fancy's feet, etc., than any ground that men have even pictured to themselves in imagination.

7. Cp. the Sea Dirge in Shakespeare's *Tempest* (*G. T.*, LXV.). So Campbell, but not very happily, introduced 'the mermaid's song' into his *Battle of the Baltic* (*G. T.*, CCLI.).

9. Honour. Collins' personifications are more real than some of Gray's. Fancy, perhaps, is scarcely distinct, but each of the other three — Spring, Honour, Freedom — though so lightly touched on, is a figure for a sculptor. The epithet 'gray,' given to Honour, though it may be only a conventional epithet, appropriate to a pilgrim's dress, seems to recall Virgil's *cana Fides* (*Aeneid*, I. 292) the 'hoary Honour' of the Roman people, worshipped by them from remote antiquity. Cp. also Horace, *Carmen Saeculare* 57, *Fides et Pax et Honos Pudorque Priscus.*

10. *The lovely lass o' Inverness*

ACCORDING to Cromek, Burns took the idea from 'the first half verse, which is all that remains' of an old song; but nothing is known of this half verse. At Culloden 'Prince Charlie,' the Young Pretender, was defeated by the Duke of Cumberland. "On the 16th of April [1746] the two armies faced one another on Culloden Moor, a few miles eastward of Inverness. The Highlanders still numbered six thousand men, but they were starving and dispirited. Cumberland's force was nearly double that of the Prince. Torn by the Duke's guns, the clansmen flung themselves in their old fashion on the English front; but they were received with a terrible fire of musketry, and the few that broke through the first line found themselves fronted by a second. In a few moments all was over, and the Highlanders a mass of hunted fugitives. Charles himself after strange adventures escaped to France" (J. R. Green).

4. And ever the salt tear blinds her eye.

5. **Drumossie**, the Highland name for Culloden. Observe the pathetic effect of the repetition.

13. thou, the Duke of Cumberland.

11. *I've heard them lilting at our ewe-milking*

Jane Elliott, 1727-1805, third daughter of Sir Gilbert Elliott, second baronet of Minto. Her father and her brother, like herself, had literary tastes. It was her brother who suggested to her the subject of this ballad, the only poem she is known to have written. "The story goes that, as they were driving home in the family coach one evening in 1756, they talked of Flodden, and Gilbert wagered a pair of gloves or a set of ribbons against his sister's chances as a writer of a successful ballad on the subject. After this there was silence, and by the time the journey was ended the rough draft of the song was ready. When presently it was published anonymously, and with the most sacred silence on the part of the writer herself and of her friends as to authorship, it won instant success. . . . Readers were at first inclined to believe that Miss Elliott's *Flowers of the Forest* was a genuine relic of the past suddenly and in some miraculous way restored in its perfection. Nor is this to be wondered at, for no ballad in this language is more remarkable for its dramatic propriety and its exhaustive delineation of its theme. . . . Burns was one of the first to insist that this ballad was a modern composition, and when Sir Walter Scott wrote his *Border Minstrelsy* he inserted it (in 1803) as 'by a lady of family in Roxburghshire'" (T. Bayne in *Dictionary of National Biography*).

At Flodden Field in Northumberland James IV., King of Scotland, was defeated by the Earl of Surrey, Sept. 9, 1513. An unhewn pillar of granite marks the spot where the King fell.

The refrain—"The Flowers of the Forest are a' wede away"—appears to be ancient, perhaps even contemporary with the battle of Flodden; but nothing more survives of the old lament.

Metre.—Dactylic. Three dactyls and a trochee in the first line of the couplet, three dactyls and an accented syllable in the second line. Variations are allowed, as is usual, with English dactylic metres: an extra unaccented syllable often begins the line—in l. 17 there are even two extra syllables—and a dactyl is occasionally shortened to a trochee. There is a rhyme or assonance in the middle of the first line of the couplet, so that in this line there is always a caesura after the second syllable of the second dactyl. It is quite possible that this poem, especially if it is the only one its authoress wrote, was composed without any knowledge of metre. Such a possibility does not interfere with the correctness of this analysis.

3. **loaning**, S., an opening between fields of corn, for driving the cattle homewards or milking cows. It is connected with the English word *lane*.

4. **Forest**, Ettrick Forest. **wede**, S., weeded out. This line and the Scottish air associated with it are ancient.

5. **bught**, S., sheepfold, especially a pen for confining the ewes at milking time.

6. **dowie**, S., dreary. The word occurs in the title of a well-known Scottish ballad, *The Dowie Dens of Yarrow*. It is connected with 'dull' and 'dully.'

wae, adjective as well as substantive in Scottish, 'woful,' 'sad.'

7. **daffin'**, S., joking. R. L. Stevenson in *Kidnapped* uses 'to daff' for 'to play the fool.' Cp. Burns, *Twa Dogs*, "Until wi' *daffin'* weary grown, Upon a knowe they sat them down."

gabbin', jesting. 'To gab' is common in O.E. in two senses, 'to scoff' and 'to tell lies.' It is uncertain whether the word is Teutonic or adopted from O.F.

10. **lyart**, S., grizzled, having grey hairs mixed with others.

11. **preaching**. For many generations the preaching or sermon has been the most conspicuous feature of a Scotch religious service, and such services have been the occasion of large gatherings in the country districts. This was doubtless the case before the Reformation as well as since.

fleeching, S., coaxing. Cp. Burns, *Duncan Gray* (XIII. 9), "Duncan *fleech'd* and Duncan pray'd."

13. **gloaming**, evening twilight. This substantive—like the verb 'to gloam,' to grow dark—is chiefly found in Scotch writers, but is apparently of English origin and connected with 'glow' and 'gloom.' The word *gloaming* is still used in the Yorkshire dialect.

younkers, young men. The word is used by Shakespeare, as in the passage quoted in note to No. 8. 71-76.

14. **bogle**, ghost, goblin, common in Scottish literature since 1500. 'Bogey' and 'boggard' are kindred words. Tennyson, *Northern Farmer*, uses 'boggle' as the Lincolnshire form.

17. **Dool** or dole, 'mourning'; an old word revived in modern literary English. It came through the French from the Latin root of *doleo*, to grieve; the modern French *deuil* is the same word. For the omission of the relative in this line cp. Sir W. Scott's *Outlaw* (*G. T.*, CCXIII. 3, 4), "And you may gather garlands there Would grace a summer queen."

Border, between Scotland and England.

19. **Forest, foremost.** In this line, as in l. 1 and 21, we have an assonance instead of a rhyme.

12. *Thy braes were bonny, Yarrow stream*

John Logan (1748-1788) was a Scottish minister and man of letters. He was probably the author of the *Ode to the Cuckoo* often attributed to his friend Michael Bruce.

In this poem, as in the two that immediately precede it in this collection, we may see the romantic movement that marks the closing years of the eighteenth century already beginning. There is the sense of a sweet, strange pathos in "Old, unhappy, far-off things"; and there is that "subtle aroma of place-names" which Sir Walter Scott was to reveal to so many. "Yarrow," says Principal Shairp in his *Aspects of Poetry* (Lecture on *The Three Yarrows*) is "the inner sanctuary of the whole Scottish border." "Ballad after ballad comes down loaded with a dirge-like wail for some sad event, made still sadder for that it befell in Yarrow." One of the most familiar traditions was of some comely youth either drowned by accident in Yarrow or murdered by a jealous rival and flung into the stream. This latter legend was commemorated in another eighteenth century ballad "in the ancient Scots manner," the "Busk ye, busk ye, my bonny, bonny bride" of William Hamilton of Bangour. The other legend, of accidental death, was followed by Logan and the unknown author of the poem that follows (No. 13). Wordsworth had read both Hamilton and Logan: he quotes Hamilton in "Fair hangs the apple frae the rock" (*G. T.*, cccv.) and Logan in "The water-wraith ascended thrice, And gave his doleful warning" (*G. T.*, cccvi.).

Metre.—Observe the trochaic or feminine ending of the second line of each couplet. The Yarrow ballads generally have this rhythm, and obtain a powerfully pathetic as well as musical effect by the use of the name "Yarrow" as a rhyme word.

1. **bonny**, handsome, fair, blithe. A corruption of the French *bonne*, fem. of *bon*, 'good.'

8. The real 'Flower of Yarrow' was Mary Scott of Dryhope, wife of Wat of Harden. Logan has borrowed the title for his unfortunate lover, and Wordsworth follows him (*G. T.*, cccvi. 25-6) —"Where was it that the famous Flower Of Yarrow Vale lay bleeding?"

12. **squire**, attend as a squire or knight. The verb is used by Chaucer. Squire, or Esquire comes through the French from the Latin *scutiger*, shield-bearer.

15. The metaphor in this line is a favourite one with the great tragedians. Cp. Sophocles, *Antigone*, 804 παγκοίτην θάλαμον "the bridal bed where all must sleep," and 816 'Αχέροντι νυμφεύσω "I shall be the bride of Death."

23. **water-wraith.** A wraith (Scandinavian word) was an apparition in the likeness of a person supposed to be seen just before or just after his death. See the wonderful description of the wraith of King James I. of Scotland in Rossetti's *King's Tragedy*. Compare also Scott in *Rosabelle* (*G. T.*, CCLXXXI. 11, 12), Campbell in *Lord Ullin's Daughter* (*G. T.*, CCXXV. 26), Wordsworth in *Yarrow Visited* (*G. T.*, CCCVI. 31, 32).

30. **thorough**, the old form of the preposition, now retained only for the adjective.

42. **marrow**, old and provincial English and Scottish, possibly a corruption of French *mari*, from Lat. *maritus*, a husband; generally 'a husband,' but sometimes in the wider sense of 'companion' which Wordsworth adopts in *Yarrow Unvisited* (*G. T.*, CCCV. 6).

13. *Down in yon garden sweet and gay*

"THE Editor has found no authoritative text of this poem, to his mind superior to any other of its class in melody and pathos. Part is probably not later than the seventeenth century: in other stanzas a more modern hand, much resembling Scott's, is traceable. Logan's poem [No. 12] exhibits a knowledge rather of the old legend than of the old verses" (F. T. P.).

Metre.—See note to preceding poem. Observe the irregular scansion of l. 5: the first foot is monosyllabic instead of dissyllabic: in other words, there is a pathetic lingering on the first syllable of the line. The rhyme in the middle of lines 5 and 25 is another pathetic touch, the recurring sound having the same plaintive effect as the repetition of the lover's name.

7. **hecht**, S., promised. It also means 'called,' as in Douglas' *Virgil*, "There was an ancient cieté *hecht* Cartage." It is the same word as the old English *hight*, which likewise has these two meanings. Cp. Chaucer, *Wife of Bath's Tale*, "He had held his way as he had *hight*."

17. **lav'rock**, S., lark. Cp. Burns, *Lament of Mary Queen of Scots*, "Now *lav'rocks* wake the merry morn Aloft on dewy wing."

20. **Leader haughs**, the valley meadows by the side of the river Leader. Cp. Wordsworth in *Yarrow Unvisited* (*G. T.*, CCCV. 17).

32. **twined o'**, S., parted from. Cp. the old ballad, *Fine flowers in the valley*:

> "She's ta'en out her little penknife,
> (Fine flowers in the valley):
> And *twin'd* the sweet babe *o'* its life,
> (And the green leaves they grow rarely)."

38. braid and narrow. Such antithetical expressions are a common feature of ballad poetry, and their meaning must not be pressed. But this phrase seems to have a special propriety here: *broadly*, far and wide; *narrowly*, carefully.

14. *Toll for the brave*

"This little poem might be called one of our trial-pieces, in regard to taste. The reader who feels the vigour of description and the force of pathos underlying Cowper's bare and truly Greek simplicity of phrase, may assure himself *se valde profecisse* in poetry" (F. T. P.).

"Given an ordinary newspaper paragraph about wreck or battle, turn it into the simplest possible language, do not introduce a single metaphor or figure of speech, indulge in none but the most obvious of all reflections,—as, for example, that when a man is drowned he won't win any more battles—and produce as the result a copy of verses which nobody can ever read without instantly knowing them by heart. How Cowper managed to perform such a feat, and why not one poet even in a hundred can perform it, are questions which might lead to some curious critical speculation."—Leslie Stephen, *Hours in a Library*, Vol. II.

That Cowper did not achieve his success by accident may be inferred from his reply to Johnson's criticism of Prior's verse: "To make verse speak the language of prose without being prosaic, to marshal the words of it in such an order as they might naturally take in falling from the lips of an extemporary speaker, yet without meanness, harmoniously, elegantly, and without seeming to displace a syllable for the sake of the rhyme, is *one of the most arduous tasks a poet can undertake.*" (Southey's *Life of Cowper*, ch. 12.)

Mr. Storr quotes from Lord Stanhope's *History of England*, chap. LXVI., as follows:

"Lord Howe had no sooner come back from this successful cruise, than with equal spirit he pressed the re-equipment of his fleet for another expedition in aid of Gibraltar. But the return of our ships to Portsmouth, joyful as at first it seemed, was dashed by a grievous disaster, which, though occurring in a peaceful harbour, equalled the worst calamities of war. The *Royal George*, of 108 guns, commanded by the gallant Admiral Kempenfeldt, was deemed the first ship in the British navy. It had borne a conspicuous part in the celebrated action of Lord Hawke on the coasts of Brittany, and since that time had been repeatedly the flagship of nearly all our great commanders. In order to stop a slight leak previous to a new expedition, it became necessary to lay this vessel slightly on her side. But so little risk was anticipated from the operation, that the Admiral

with his officers and men remained on board. Nay more, as is usually the case on coming into port, the ship was crowded with people from the shore, especially women and children; and the number of women only has been computed at three hundred. Such was the state of things at ten o'clock on the morning of the 29th of August, the Admiral writing in his cabin, and most of the people between decks; and it is supposed that the carpenters in their eagerness may have inclined the ship a little more than they were ordered, or than the commanders knew, when a sudden squall of wind arising, threw the ship fatally upon her side, and her gun-ports being open, she almost instantly filled with water and went down. A victualler which lay alongside was swallowed up in the whirlpool which the plunge of so vast a body caused, and several small craft, though at some distance, were in the most imminent danger. About three hundred—chiefly sailors—were able to save themselves by swimming and the boats; but the persons that perished—men, women, and children—though they could not be accurately reckoned, amounted, it is thought, to almost a thousand. Of these no one was more deeply and more deservedly lamented than Admiral Kempenfeldt himself. He was held, both abroad and at home, to be one of the best naval officers of his time; the son of a Swedish gentleman, who, coming early into the English service, generously followed the ruined fortunes of his master, James the Second, but who, after the death of that monarch, was recalled by Queen Anne, and who has been portrayed by Addison in his excellent sketch of Captain Sentry."

Metre.—Iambic; three accents in each line. The first line is to be read very slowly, the first two monosyllables each taking the place of a dissyllable: Tóll fór the bráve. So l. 25: Weigh the véssel úp. Cp. Shakespeare's "Stáy, the Kíng hath thrówn his wárder dówn."

Cowper himself speaks of the poem as written in Alexandrines, *i.e.* lines of *six* iambic feet. It was probably an afterthought, therefore, to divide the long lines into two. The choice of metre was determined by the air for which Cowper composed these words as a song.

4. Fast by, close beside, very near. Cp. Milton, *Paradise Lost*, II. 725, "*Fast by* Hell Gate." This use is now obsolete except in poetry, but was once fairly common in prose. It comes naturally from the original sense of the adverb, 'firmly,' 'fixedly.'

25. weigh, raise, as in the expression 'to *weigh* anchor.' From A.S. *wegan*, 'to carry.'

"In 1782 and the following year attempts were made to lift the ship by means of cables passed under her keel. These failing, it was blown up by help of divers in 1839" (F. Storr).

27-8. There may be a reminiscence of these lines in Campbell's *Battle of the Baltic* (*G. T.*, CCLI. 55-63).

31. Cp. Campbell again in *Ye Mariners of England* (*G. T.*, CCL. 25, 26), "With thunders from her native oak She quells the floods below."

15. *All in the Downs the fleet was moor'd*

JOHN GAY was born at Barnstaple in 1688. He was apprenticed to a London silk-mercer, but soon abandoned this trade for literature. He dedicated his first poem to Pope, who became his friend. His most famous achievement is his *Beggar's Opera*, 1728, which was said to have made "Gay rich and Rich (the manager) gay." But little of his work is now read except the two ballads of *Black-Eyed Susan* and *'Twas when the Seas were Roaring*, and perhaps his *Fables*. He was a great favourite in society, and the Duke and Duchess of Queensberry took him to live with them in his last years. Dying in 1732, he was buried in Westminster Abbey. Pope wrote his epitaph, beginning "Of manners gentle, of affections mild; In wit a man, simplicity a child."

1. **Downs**, "The part of the sea within the Goodwin Sands, off the east coast of Kent, a famous rendezvous for ships. It lies opposite to the eastern termination of the North Downs" (N. E. D.).

2. **streamers**, flags. Cp. Shakespeare, *Henry V.*, III., Prologue, 6, "His brave fleet With silken *streamers* the young Phoebus fanning."

15. **chance** is probably a verb for 'it chance,' but practically takes the place of an adverb 'by chance.' Cp. Shakespeare, *II. Henry IV.*, II. i. 12, "It may *chance* cost some of us our lives"; *Merry Wives*, v. v. 230, "How *chance* you went not with Master Slender?" Also cp. No. 36. 95.

16. *Of all the girls that are so smart*

"A LITTLE masterpiece in a very difficult style: Catullus himself could hardly have bettered it. In grace, tenderness, simplicity, and humour, it is worthy of the Ancients: and even more so, from the completeness and unity of the picture presented" (F. T. P.).

HENRY CAREY (died 1743) was a musician and a writer of operas and burlesques, the most famous of which is *Chrononhotonthologos*, "the most tragical tragedy ever yet tragedized by any company of tragedians." The authorship of *God Save the King* is sometimes attributed to him, and was claimed for him

by his son, but apparently without reason. *Sally in our Alley*, first published about 1715, won praise, according to Carey himself, from 'the divine Addison.' Carey also said that the poem owed its origin to his having 'dodged' a 'prentice treating his mistress to various London amusements.

35. **lurch.** "The phrase 'to leave in the lurch' was derived from its use in an old game; to *lurch* is still used in playing cribbage.... The game is mentioned in Cotgrave: F. *lourche*, 'the game called Lurche, or a Lurch in game; *il demeura lourche*, he was left in the lurch.' He also gives: *Ourche*, 'the game at table called lurch'" (Skeat). 'To leave in the lurch' has come to mean 'leave in a forlorn condition.'

17. *Go fetch to me a pint o' wine*

BURNS stated that the first four lines were old. Messrs. Henley and Henderson (*Poetry of Burns*, Vol. III.), say: "A ballad, *O Errol, it's a bonny place*, in Sharpe's *Ballad Book* (1823) begins thus:

> "Go fetch to me a pint of wine,
> Go fill it to the brim;
> That I may drink my gude Lord's health,
> Tho' Errol be his name."

And Burns may have had little more than some such suggestion for his brilliant and romantic first quatrain."

2. **tassie**, S., goblet. French, *tasse*.

4. **service**, *i.e.* in token of my duty to her.

5. **Leith**, the Port of Edinburgh.

6. **ferry**, across the Firth of Forth.

7. **rides**, floats at anchor.

the Berwick-law, North Berwick Law, in Haddingtonshire, overlooking the Firth of Forth. *Law* is a Scottish and North-umbrian term for a hill, especially one more or less round or conical.

12. **thick.** Another reading is *deep*.

18. *If doughty deeds my lady please*

ROBERT GRAHAM, of Gartmore, on the borders of Perth and Stirling, was in early life a planter in Jamaica. He was chosen rector of Glasgow University in 1785, in opposition to Burke; and represented the county of Stirling in parliament from 1794 to 1796. Scott inserted this song in the first edition of his *Minstrelsy of the Scottish Border*, under the impression that it

was of the age of Charles I. It had, he wrote after the real authorship had been discovered, "much of the romantic expression of passion, common to the poets of that period, whose lays still reflected the setting beams of chivalry."

1. doughty, valiant, applied both to persons and things. It is an old English word corresponding to the German *tüchtig*, capable. It is still in use, but always with an archaic, and generally with a humorous flavour.

12. trow, believe. Cp. *Luke* (A.V.) xvii. 9, "I trow not."

14 dight, equip, dress. The verb was derived from the Latin *dictare*, and originally meant 'to dictate,' then 'to appoint, ordain.' The meaning 'put in order, array, dress,' is, however, an early one; and this is the use that has survived in literature chiefly in the past participle.

16. squire. See No. 12. 12 and note.

23. No maiden blames me for her ruin. Skaith, S., hurt, damage: used as a verb in No. 38. 13. Cp. English *scathe*, and Germ. *schaden*. "Ha, how grete harme and *skaith* for evermare that child has caucht, throw lesing of his moder," Douglas, *Virgil*.

25. ride the ring. Cp. Scott in *Rosabelle* (*G.T.*, CCLXXXI. 21), "'Tis not because the ring they ride." "A ring was suspended, not tightly fastened, but so that it could easily be detached from a horizontal beam resting on two upright posts. The players rode at full speed through the archway thus made, and as they went under passed their lance-points, or aimed at passing them, through the ring, and so bore it off. See Ellis's *Brand's Popular Antiquities*, re-edited by Hazlitt" (Prof. Hales).

19. *Sweet stream, that winds through yonder glade*

THE limpid purity of the stream and the smoothness of its surface find their counterparts in the exquisite purity and simplicity of the language and the unbroken melody of the verse.

4. Cp. Gray in his *Elegy* (No. 36. 73), "Far from the madding crowd's ignoble strife." We may contrast the surroundings of the heroine of Matthew Arnold's *Requiescat*: "Her life was turning, turning, In mazes of heat and sound."

9. watery glass, the smooth and transparent surface of the stream.

20. *Sleep on, and dream of Heaven awhile*

BY his dates (1763-1855) SAMUEL ROGERS, the contemporary of Wordsworth and Byron, belongs to the period covered by the Fourth Book of the *Golden Treasury*. But though the influence of Wordsworth and the new romantic movement is manifest in

his *Italy*, written 1819-1834, the merits of Rogers' best work are rather those of the eighteenth century than those of the newer verse. In this poem and in No. 34 we have—as in so much of Cowper—the "tenderness, thoughtfulness and grace" that were destined, as Sir Henry Taylor said, to be "trampled in the dust" along with the "didactic dulness" of which the nineteenth century accused the eighteenth.

Some of the differences between the poetry of the two centuries will be suggested by a comparison of this poem with Tennyson's *Sleeping Beauty*, one of the sections of *The Day-Dream*. Much nearer to the tone of Rogers is Hood's poem, *The Death Bed* (*G. T.*, CCLXXIX.).

21. *For ever, Fortune, wilt thou prove*

"PERHAPS no writer who has given such strong proofs of the poetic nature has left less satisfactory poetry than Thomson. Yet this song, with *Rule Britannia* and a few others, must make us regret that he did not more seriously apply himself to lyrical writing" (F. T. P.).

3. **mutual**, reciprocating our feeling, loving us as we love it.

7. **genial**, full of cheerfulness and vitality. In the old Roman religion the *Genius* was the tutelary spirit that watched over each individual life: this Genius was "the source of the good gifts and hours which brighten the life of the individual man, and also the source of his physical and mental health—in a word, his good spirit" (Preller). See note on No. 5. 15, "Genii."

10. **loveless, joyless vow**, the French *mariage de convenance*.

14. **absolve** thee from caring for me in the future.

16. **Make but**, *i.e.* If only thou wilt make. With this substitution of an imperative for a conditional clause, compare the similar construction in Virgil, *Eclogue* x. 4-6, *Sic tibi. . . . Doris amara suam non intermisceat undam: Incipe.*

22. *The merchant, to secure his treasure*

MATTHEW PRIOR, poet and diplomatist, was born in Dorsetshire in 1664. He was educated at Westminster under Dr. Busby, and at St. John's College, Cambridge. His *City Mouse and Country Mouse* written, in conjunction with Montague, to ridicule Dryden's *Hind and Panther*, procured him an appointment as secretary to the embassy at the Hague. He served in other embassies, and in 1713-4 was ambassador at Paris. With the fall of the Tories in 1714 his prosperity came to an end. He died in 1721. See Johnson's *Lives of the Poets* and Thackeray's *English Humourists*. For Cowper's high opinion of Prior's verse see the quotation in the introductory note to No. 14.

"Prior's seem to me amongst the easiest, the richest, the most charmingly humourous of English lyrical poems. Horace is always in his mind; and his song, and his philosophy, his good sense, his happy easy turns and melody, his loves and his Epicureanism bear a great resemblance to that most delightful and accomplished master."—Thackeray, *English Humourists.*

"His is the 'nameless charm' of Piron's epigram,—that fugitive *je ne sais quoi* of gaiety, of wit, of grace, of audacity, it is impossible to say what, which eludes analysis as the principle of life escapes the anatomist. In the present case it lifts its possessor above any other writer of familiar verse; but it is something to which we cannot give a name, unless, indeed, we take refuge in paradox, and say that it is ... MATTHEW PRIOR."—Austin Dobson in Ward's *English Poets.*

2. **Conveys,** etc., *i.e.* Professes his cargo to be something less valuable than it really is. On this passage Prof. Rowley writes to me as follows: "It is far, I imagine, from being the only passage in the poets in which the parallelism between the thing that illustrates and the thing illustrated is not consistently maintained throughout, either breaking down before it reaches the end or being intermittent only. Here the poet, *making* love to Euphelia while he *means* love to Cloe, seems to be struck by the resemblance of his conduct to that of a merchant who consigns a specially precious commodity under a lying label, thinking it will thereby be conveyed to its destination in greater safety; and so, in his good ship, 'Verse,' consigns *Love to Cloe* labelled *Love to Euphelia*, without concerning himself about the delivery of his commodity—how Cloe is to get that which is really hers. 'Conveys' doubtless stands for 'gets it conveyed.'"

7. **noted,** made known.

23. *Never seek to tell thy love*

WILLIAM BLAKE (1757-1827), poet, painter, designer and mystic, is one of the most remarkable figures in English literature and English art. He lived apart from his contemporaries, by whom he was not appreciated or understood; and drawing inspiration from the Elizabethan poets, but still more from Nature herself, he anticipated in some ways the romantic movement in English poetry which is often dated from the publication of *Lyrical Ballads* by Coleridge and Wordsworth in 1798.

"With what insight and tenderness, yet in how few words, has this painter-poet here himself told *Love's Secret!*" (F.T.P.)

Metre.—Irregular. Blake did not write his verses by the book. Rules of verse are meant to help, not to trammel, the artist; and the poet must in each case decide for himself how far he will abide by them. He may make or mar his poem by a

bold departure from rule. The effect of the irregularity in this poem, for instance, is to aid the sense of a mysterious and gentle wind blowing where it listeth, 'silently, invisibly.' There are no metrical discords; but the element of unexpectedness in the rhythm gives it a certain unpremeditated charm. "Where he is successful," Mr. Comyns Carr says of Blake, "his work has the fresh perfume and perfect grace of a flower, and at all times there is *the air of careless growth* that belongs to the shapes of outward nature."

10. **A traveller.** Blake's poetry is full of symbols, and one can hardly interpret the symbols without narrowing their meaning unduly and destroying the poetry. But it may help some readers to be told that the 'traveller' is the conviction that she is loved entering the heart of the beloved one.

24. *When lovely woman stoops to folly*

From *The Vicar of Wakefield*, ch. xxiv. These eight lines are the only verses by Oliver Goldsmith in *The Golden Treasury*. The whole bulk of Goldsmith's poetry is not large, but his *Deserted Village* must find a place in every anthology of longer English poems.

25. *Ye banks and braes o' bonnie Doon*

Burns wrote three versions of this song—all of them, probably, in 1791. The first began, "Sweet are the banks, the banks o' Doon." The second, and by far the most perfect, begins, "Ye flowery banks o' bonie Doon." This is the version which, except in the first line, Mr. F. T. Palgrave has adopted. The third and best known version runs as follows:

"Ye banks and braes o' bonie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I sae weary fu' o' care!
Thou'll break my heart, thou warbling bird,
That wantons thro' the flowering thorn!
Thou minds me o' departed joys,
Departed never to return.

Aft hae I rov'd by bonie Doon
To see the rose and woodbine twine,
And ilka bird sang o' its luve,
And fondly sae did I o' mine.
Wi' lightsome heart I pu'd a rose,
Fu' sweet upon its thorny tree!
And my fause luver staw my rose—
But ah! he left the thorn wi' me."

A comparison of the above with the version in the text will furnish a good lesson in literary criticism. (1) The additional epithets weaken the simplicity and brevity to which the poem owes so much of its pathetic power. (2) The later version loses a repetition that is full of meaning—the passionate recurrence of "Thou'll break my heart, thou bonnie bird"—and inserts in lines 7 and 8 a repetition of 'departed' that is only a weakness. (3) Indeed the introduction of the word 'departed,' not to be found in either of the earlier versions, in itself strikes a false note: the rest of the poem is pure Scottish: this word recalls the atmosphere of conventional English poetry. (4) In the last line "But left the thorn wi' me" is more powerful than "But ah! he left the thorn wi' me," because the first version lets us feel the pathos for ourselves, the second insists on calling our attention to it.

"Are you not forgetting," said I, "that Burns was not then singing of himself, but of some forsaken damsel, as appears by the second stanza? which few, by the way, care to remember. As unremember'd it may have been," I continued, after a pause, 'by the only living—and like to live—Poet I had known, when, so many years after, he found himself beside that 'bonnie Doon,' and whether it were from recollection of poor Burns, or of 'the days that are no more' which haunt us all, I know not—but, he somehow 'broke' as he told me, 'broke into a passion of tears.'" —Fitzgerald's *Euphranor* (*Literary Remains*, Vol. II., p. 53). The 'living poet' referred to was Tennyson.

26. *Awake, Aeolian lyre, awake*

The writing of this Ode seems to have been spread over several years. It was completed before Dec. 26, 1754, when Gray sent it to Wharton, calling it an "Ode in the Greek manner," and adding, "If this be as tedious to you, as it is grown to me, I shall be sorry that I sent it you." It was printed in 1757 along with *The Bard* (No. 8) at Horace Walpole's private press, Strawberry Hill, the two Odes being entitled simply 'Ode I.' and 'Ode II.' A motto from Pindar, *Olymp.* II., was prefixed—*φωνᾶντα συνετοῖσι*,' "vocal to (or, having meaning for) the intelligent." A friendly reviewer suggested that Gray might with propriety have completed the quotation—*ἐς δὲ τὸ πᾶν ἑρμηνέων χατίζει*, "but for the generality they need interpreters." Gray acted upon the hint in the edition of 1768, gave the quotation in full, and added notes, together with the following 'advertisement.' "When the Author first published this and the following Ode, he was advised, even by his Friends, to subjoin some explanatory Notes, but had too much respect for the understanding of his Readers to take that liberty."

Though Gray's *Elegy* (No. 36) is justly esteemed the most

precious part of his poetical legacy, this Ode in some respects represents the high-water mark of his achievement. Nowhere else is the flight of his imagination so lofty, or the pomp of his language so splendid, as in the stanzas to Shakespeare and Milton, whilst the lyric melody and the sympathy with Nature of his lines about Greece (66-76) are worthy of Milton's *Nativity Ode* (*G. T.*, LXXXV.) or Shelley's *Hellas*.

For other poetic reviews of "the progress of poetry," see Collins' *Ode to Simplicity* (No. 2), Cowper's *Table Talk*, Keats' early poem *Sleep and Poetry*, Mr. William Watson's *Wordsworth's Grave*. Matthew Arnold borrowed Gray's title for his little poetical apologue, "Youth rambles on life's arid mount."

Metre.—See note to *The Bard* (No. 8).

Analysis of the Ode (*from Gray's Notes*).—"1, The subject and simile, as usual with Pindar, are united. The various services of poetry, which gives life and lustre to all it touches, are here described; its quiet majestic progress enriching every subject (otherwise dry and barren) with a pomp of diction and luxuriant harmony of numbers; and its more rapid and irresistible course, when swoln and hurried away by the conflict of tumultuous passions. 13-24, Power of harmony to calm the turbulent sallies of the soul. 25-41, Power of harmony to produce all the graces of motion in the body. 42-53, To compensate the real and imaginary ills of life, the Muse was given to mankind by the same Providence that sends the Day, by its cheerful presence, to dispel the gloom and terrors of the Night. 54-65, Extensive influence of poetic Genius over the remotest and most uncivilised nations; its connection with liberty, and the virtues that naturally attend on it. 66-82, Progress of Poetry from Greece to Italy, and from Italy to England. 83-94, Shakespeare. 95-102, Milton. 105, Meant to express the stately march and sounding energy of Dryden's rhimes."

1. **Awake.** "Awake, my glory; awake, lute and harp.—David's *Psalms* [lvii. 9]" (G.).

Aeolian lyre. "Pindar styles his own poetry, with its musical accompaniments, *Αἰολῆις μολπῆ, Αἰολίδες χορδαί, Αἰολίδων πνοαὶ αὐλῶν*, Aeolian song, Aeolian strings, the breath of the Aeolian flute" (G.). This note was added in correction of the mistake made by one of Gray's reviewers who confused the "Aeolian lyre" with the instrument known as "the Aeolian harp." Lyric poetry was called by the Greeks Aeolian because Sappho and Alcaeus, two of the greatest lyric poets, were natives of the island of Lesbos in the region known as Aeolia or Aeolis, and wrote in the Aeolic dialect.

2. **rapture**, inspiration. Cp. l. 96, 'Extasy.'

3. **Helicon**, a mountain range in Bœotia, Northern Greece. In

it were the two fountains, Aganippe and Hippocrene, sacred to the Muses.

4. **mazy.** Cp. Coleridge in *Kubla Khan* (*G.T.*, CCCXVI. 25), "Five miles meandering with a *mazy* motion."

5. **laughing.** Cp. Virgil, *Ecl.* IV. 20, *Mixtaque rident colocasia fundet acantho*; Wordsworth, *Ode to Duty* (*G.T.*, CCLII. 45), "Flowers *laugh* before thee on their beds"; Shelley, *Adonais*, l. 441, "A light of *laughing* flowers along the grass is spread."

9. **Ceres**, the goddess of corn. **reign**, realm: Cp. No. 48. 36, "The limits of their little *reign*."

10. Cp. Horace's description of Pindar in *Odes*, IV. ii., *Monte decurrens velut amnis*, "Like a stream rushing down from the mountain."

amain, with main force, mightily; used by Shakespeare and Milton.

13. "The thoughts are borrowed from the first Pythian of Pindar" (G.). Gray adds on l. 20, "This is a weak imitation of some incomparable lines in the same Ode." Mr. E. Myers translates the passage as follows: "O golden Lyre, thou common treasure of Apollo and the Muses violet-tressed, thou whom the dancer's step, prelude of festal mirth, obeyeth, and the singers heed thy bidding, what time with quivering strings thou utterest preamble of choir-leading overture—lo, even the sworded lightning of immortal fire thou quenchest, and on the sceptre of Zeus his eagle sleepeth, slackening his swift wings either side, the king of birds, for a dark mist thou hast distilled on his arched head, a gentle seal upon his eyes, and he in slumber heaveth his supple back, spell-bound beneath thy throbs. Yea, also violent Ares, leaving far off the fierce point of his spears, letteth his heart have joy in rest, for thy shafts soothe hearts divine by the cunning of Leto's son and the deep-bosomed Muses."

14. **solemn-breathing.** Cp. Milton, *Comus*, 555, "A soft and *solemn-breathing* sound Rose like a stream of rich distilled perfumes."

15. **shell**, used in English poetry—as χέλυς in Greek, and *testudo* in Latin—for 'lyre.' In Greek mythology the lyre was said to have been invented by Hermes out of a tortoise-shell. Cp. Collins in No. 27. 3, "The Passions oft, to hear her *shell*."

17. **the Lord of War.** Ares, the God of War, identified by the Romans with Mars, was specially worshipped in Thrace. Cp. Chaucer's description, in his *Knightes Tale*, of 'the grete temple of Mars in Thrace.'

19. **Orpheus**, in classical legend, lived in Thrace, and attempted to civilise his fellow-countrymen.

20. **Perching** agrees with *king*. **feathered king**, an expression also applied to the eagle in the *Phoenix and Turtle*, lines attributed to Shakespeare.

26. **Tempered to**, regulated by, attuned to. Cp. Milton, *Lycidas* (*G.T.*, LXXXIX. 33) "*Tempered to* the oaten flute."

27. **Idalia**, in Cyprus, where Aphrodite (Venus) was worshipped.

velvet green. Dr. Johnson objected to the epithet, laying down the principle that "An epithet or metaphor drawn from Nature ennobles Art; an epithet or metaphor drawn from Art degrades Nature." Some readers at least have felt the same objection to Tennyson's description of a waterfall as "dropping veils of finest lawn." But Gray was following Shakespeare: "the summer's *velvet* buds," *Henry V.*, I. ii. 194.

28. **rosy crowned Loves**, Cupids crowned with roses.

29. **Cytherea.** Aphrodite (Venus) was fabled to have risen from the foam of the sea, and to have appeared first at Cythera, an island off Laconia, in the south of Greece.

30. **antic**, the same word as 'antique.' So Milton seems to have written "With *antick* pillars mossy proof" in *Il Penseroso*, 158. Gray means 'quaint but not ungraceful': cp. Shakespeare, *Macbeth*, IV. i. 130, "I'll charm the air to give a sound, While you perform your *antic* round." "Its modern sense of 'grotesque' is probably derived from the remains of ancient sculpture rudely imitated and caricatured by mediaeval artists, and from the figures in Masques and Antimasques dressed in ancient costume, particularly satyrs and the like" (Dr. Aldis Wright).

31. **frolic**, adjective, the German *fröhlich*, joyful, merry. Cp. Milton, *L'Allegro* (*G.T.*, CXLIV. 18), "The *frolic* wind that breathes the spring"; Tennyson, *Ulysses*, "That ever with a *frolic* welcome took The thunder and the sunshine."

35. "Μαρμαρυγὰς θηεῖτο ποδῶν· θαύμαζε δὲ θυμῷ," Homer, *Odyssey*, VIII. 265" (G.) "He gazed on the flashing of the feet and marvelled in his mind."

many-twinkling. Johnson condemned the compound as incorrectly formed: "We may say 'many spotted,' but scarcely 'many spotting.'" The word had been used by Thomson in 1728, *Spring*, l. 158, "the *many-twinkling* leaves Of aspin tall." It was afterwards used by Keble, who translates the ἀνήριθμον γέλασμα of Aeschylus by "The *many-twinkling* smile of ocean" (*Christian Year*, 2nd Sunday after Trinity).

38. **sublime**, in the literal sense of 'uplifted.' Lat. *sublimis*. Cp. l. 95.

39. **wins.** Cp. *Paradise Lost*, II. 1016, "On all sides round Environed *wins his way*."

41. "Λάμπει δ' ἐπὶ πορφυρέῃσι παρειῇσι φῶς ἔρωτος, Phrynichus apud Athenaeum [XIV. 604*a*]" (G.). "And on his roseate cheeks gleams the light of love." Phrynichus was an early Greek tragic poet, a contemporary of Aeschylus. Cp. also Virgil, *Aeneid*, I. 590, *lumenque iuventae Purpureum, et laetos oculis afflarat honores*, "Venus had shed on her son the purple light of youth and the glad lustre in his eyes."

46. **fond**, 'foolish,' the sense which the word bears in Milton, Shakespeare, and the Authorised Version of the Bible.

47. **justify the laws**. Cp. Milton, *Paradise Lost*, I. 26, "Justify the ways of God to men."

50. **boding**, *i.e.* boding evil, ominous.

51. **gives**, 'allows,' a sense which the Lat. *dat* sometimes bears.

52. "Or seen the Morning's well-appointed Star
Come marching up the eastern hills afar.—Cowley" (G.).

53. **Hyperion**, the sun. Homer's name for the sun-god is Ὑπερίων Ἠέλιος. Gray followed Shakespeare (*Hamlet*, I. ii. 140), as Keats did afterwards, in making the penultimate syllable short: the word should strictly be Hyp*ĕ*rion.

spy, "without the idea of secrecy now always attaching to it" (Bradshaw).

glittering shafts of war, the rays of the morning compared to the shining spears of an advancing host; a fine application of the *lucida tela diei*, 'glittering shafts of day,' in *Lucretius*, I. 147.

54-65. "See the Erse, Norwegian, and Welsh fragments, the Lapland and American songs" (G.). 'Erse fragments' refers to Macpherson's *Fragments of Ancient Poetry collected in the Highlands of Scotland and translated from the Gaelic or Erse language*, Edinburgh, 1760. The note is evidence that Gray believed in the genuineness of Macpherson's discoveries as late as 1768. Gray was much interested in fragments of ancient Norse and Welsh poetry, and several translations from these sources will be found among his poems.

54. "*Extra anni solisque vias*, Virgil [*Aen.*, VI. 797]. *Tutta lontana dal camin del sole*, Petrarch [*Canzone*, I. § 3]" (G.).

54-58. Mr. Tovey points out that the description is 'epitomized' from Virgil, *Georgics*, III. 352-383.

59. **laid** may agree with 'Youth,' but it is better to take it with 'Muse.'

60. **savage**, perhaps in its original sense of 'woodland.' In this sense Spenser used it, spelling it 'salvage' (Lat. *silvaticus*).

repeat, celebrate in verse.

62. **feather-cinctured.** Cp. Milton, *Paradise Lost*, IX. 1115-8.

"Such of late
Columbus found the American, so girt
With *feathered cincture*, naked else and wild
Among the trees on isles and woody shores."

dusky. The epithet is an improvement on Pope's "woo their *sable* loves" in *Windsor Forest*, 410.

64. **pursue.** The subjects to the verb are Glory, Shame, Mind, and Flame. **generous shame**, the feeling of sensitive honour, the Greek *αἰδώς*, the Latin *pudor*, natural to noble minds. **unconquerable mind** recalls Milton's 'unconquerable will,' *Paradise Lost*, I. 106.

Dugald Stewart writes on these lines: "I cannot help remarking the effect of the solemn and uniform flow of verse in this exquisite stanza, in retarding the pronunciation of the reader, so as to arrest his attention to every successive picture, till it has time to produce its proper impression."

66-82. "Chaucer was not unacquainted with the writings of Dante or of Petrarch. The Earl of Surrey and Sir Thomas Wyatt had travelled in Italy, and formed their taste there. Spenser imitated the Italian writers; Milton improved on them; but this school expired soon after the Restoration, and a new one arose on the French model, which has subsisted ever since" (G.). But though Gray's note thus acknowledges the great obligations of English poets to Italy, his poem, like Collins' *Ode to Simplicity*, conveys the impression that Latinism lost her ancient spirit very speedily. Neither Ode recognises the fact that mediaeval Italy, in its poetry and painting, was extraordinarily rich in those imaginative gifts which the old Roman nation lacked. The contrast between ancient and mediaeval Italy in this respect is admirably emphasised in the lecture by the late Dean Church on *Christianity and the Latin Races* (*Gifts of Civilisation*, p. 186).

"The classic names in this stanza are not inserted at random. The oracle of Apollo at Delphi is mentioned first, as the shrine of the God of Poesy. It was also in a sense the *focus* of a poetry of the severest and most religious type: that of Hesiod, for example, and Pindar. Thence we pass to the islands of the Ægean, to Delos, the mythic birthplace of Apollo where hymns were yearly sung in his honour, to Lesbos (Sappho and Alcaeus), Ceos (Simonides), etc.; the Ilissos, again, represents for us Athens as the scene in which dramatic poetry reached its perfection (Aeschylus, Sophocles, Euripides); the remainder recalls the poetry of Asia Minor, from the Ionian coast of which the *Iliad* and *Odyssey*, according to the general belief both of ancient and modern times, first came to Greece proper" (Tovey).

66. **Delphi's steep.** Cp. Milton, *Nativity Ode* (*G.T.*, LXXXV. 178), "With hollow shriek the *Steep of Delphos* leaving."

67. Cp. Byron's lines in *Don Juan* on "The Isles of Greece."

68. **Ilissus.** The name will recall to lovers of Greek literature the scene of Plato's *Phaedrus*—in which dialogue Socrates and his friend stroll up the dry river-channel and choose a shady spot for a seat—and to lovers of English poetry the famous 'purple patch' in Milton's *Paradise Regained*, the description of Athens in Book IV.

69. **amber.** Gray seems to use this epithet to describe the colour of the Maeander, which is a muddy river: cp. the epithet *flavus*, 'yellow,' 'tawny,' given by Roman poets to the Tiber. But Milton has twice used the expression "amber stream," once of "the River of Bliss" (*Paradise Lost*, III. 359), once of Choaspes, "the drink of none but kings" (*Paradise Regained*, III. 288), in both cases evidently denoting the purity of the water. Cp. Virgil, *Georgic* III. 520, *Purior electro campum petit amnis* ("a stream purer than amber makes its way to the plain"). See the interesting note in which Mr. Tovey discusses Gray's meaning.

70. **lingering.** Cp. Ovid, *Heroides*, LX. 55, *Maeandros, toties qui terris errat in isdem, Qui lassas in se saepe retorquet aquas* ("Maeander, that wanders so often amid the same lands, and often turns back his weary waters upon their course"), and Milton, *Comus*, 230, "By *slow* Maeander's margent green."

73. **poetic mountain.** Though the Greeks constantly associated mountains with poetry the feeling expressed in this line was a new thing in English literature. The reality of Gray's love for mountains is attested by an often-quoted passage in his letters: "In our little journey up to the Grande Chartreuse I do not remember to have gone ten paces without an exclamation that there was no restraining: not a precipice, not a torrent, not a cliff, but is fragrant with religion and poetry" (Nov. 16, 1739). The moderns have, however, carried the love of mountains much further than Gray, who confessed that he thought Mont Cenis "carried the permission mountains have of being frightful rather too far, and its horrors were accompanied with too much danger to give me time to reflect upon their beauties."

75 **hallowed fountain.** In the Greek religion every fountain had its own spirit.

77. **the sad Nine**, the Muses, sad because of the decay of Greece.

78. **Latian plains**, the plains of Latium, in which Rome is situated. Gray was doubtless thinking of Horace (*Epistles*, II. i. 156): *Graecia capta ferum victorem cepit, et artes Intulit agresti*

Latio, "Captive Greece led captive her fierce conqueror and brought the arts to savage Latium."

79. **tyrant Power,** Imperial Rome. **coward Vice,** the degeneracy of the Greeks that moved the Roman satirist to scorn—*Graeculus esuriens in caelum iusseris ibit*—Juvenal's line, known to English readers in Johnson's brilliant adaptation: "All sciences a fasting Monsieur knows, And bid him go to hell, to hell he goes."

83. **the sun,** the sunny South, Greece and Italy.

84. **green lap.** Cp. Milton, *Song on May Morning*:

> "The flowery May, who from her *green lap* throws
> The yellow cowslip and the pale primrose."

Nature's Darling. Shakespeare is so called as having been taught by Nature, not by the schools. Thus Milton contrasts him with Jonson, *L'Allegro* (*G. T.*, CXLIV. 131-4):

> "Then to the well-trod stage anon,
> If Jonson's learned sock be on,
> Or sweetest Shakespeare, Fancy's child,
> Warble his native wood-notes wild."

87. **dauntless child.** Cp. Horace's description of his own childhood, *Odes,* III. 4. 20, *Non sine dis animosus infans.*

88. **smiled.** Cp. Virgil, *Eclogue* IV., *Incipe, parve puer, risu cognoscere matrem* ("Begin, little child, to recognise thy mother with a smile") addressed to the child whose birth was to inaugurate a new Golden Age.

89. **pencil,** Lat. *penicillus,* here used in its original sense, 'the painter's brush.'

90. **year,** season. Cp. 'sullen year' in No. 1. 17.

93. **of horror that.** That (key can unlock the gates) of Horror.

94. Cp. *πηγὰς δακρύων,* 'founts of tears,' Sophocles, *Antigone,* 803.

95-102. In allusion to Milton's lines about himself, *Paradise Lost,* VII. 12-14:

> "Up led by thee
> Into the Heaven of Heavens I have presumed,
> An earthly guest, and drawn empyreal air."

95. Cp. "He on the wings of cherub rode sublime," *Par. Lost,* VI. 771.

96. **Extasy,** inspiration. Cp. 'rapture' in l. 2.

98. "Flammantia moenia mundi, *Lucretius,* I. 74" (G.).

99. "For the spirit of the living creature was in the wheels . . And above the firmament, that was over their heads, was

the likeness of a throne, as the appearance of a sapphire-stone. . . . This was the appearance of the glory of the Lord—*Ezekiel*, I. 20, 26, 28" (G.). Cp. also *Par. Lost*, VI. 758.

> "Whereon a *sapphire throne*, inlaid with pure
> Amber, and colours of the showery arch."

101. Cp. *Par. Lost*, III. 380, "Dark with excessive bright thy skirts appear."

102. "'Ὀφθαλμῶν μὲν ἄμερσε· δίδου δ' ἡδεῖαν ἀοιδήν, Homer, *Odyssey*, VIII. 64" (G.). "The Muse robbed (the minstrel Demodocus) of his eyes, but she gave him sweet song." Milton himself compares his own case with that of

> "Blind Thamyris, and blind Maeonides,
> And Tiresias and Phineus, prophets old."
> (*Par. Lost*, III. 35.)

He attributed his blindness to his political labours: see the second of his two sonnets *To Cyriac Skinner*:

> "What supports me, dost thou ask?
> The conscience, friend, to have lost them overplied
> In liberty's defence, my noble task,
> Of which all Europe rings from side to side."

Gray's line is almost a translation of Virgil, *Aeneid*, X. 746, *In aeternam clauduntur lumina noctem.*

105. "The Heroic couplet was first introduced from Italy into England by Chaucer. Between Chaucer and Dryden it was adopted by many poets as their metrical form. The general French adoption of it gave it a new popularity in this country in the latter part of the seventeenth century. In Dryden's hands it assumed a new character; it acquired an amazing power and vigour, and a certain novel rapidity of movement" (Hales).

106. "Hast thou clothed his neck with thunder? *Job* XXXIX. 19" (G.). The previous line may be a reminiscence of Virgil's *currum geminosque iugales Semine ab aetherio, spirantes naribus ignem, Aeneid*, VII. 280.

108. We are meant to think of Fancy as an allegorical figure hovering in the air and scattering gifts—*i.e.* poetic images—from an urn appropriately covered with pictures.

110. "Words that weep, and tears that speak, *Cowley*" (G.). According to Mr. Gosse the line in Cowley is really "Tears which shall understand and weep."

Dugald Stewart (*Philosophy of Human Mind*) says: "I have sometimes thought Gray had in view the two different effects of words already described; the effect of *some* in awakening the powers of conception and imagination; and that of *others* in exciting associated emotions."

111. "We have had in our language no other odes of the sublime kind, than that of Dryden on St. Cecilia's Day; for Cowley (who had his merit) yet wanted judgment, style, and harmony, for such a task. That of Pope is not worthy of so great a man. Mr. Mason indeed of late days has touched the true chords, and with a masterly hand, in some of his choruses,—above all in the last of *Caractacus*: Hark! heard ye not yon footstep dread? etc." (G.). The ode of Dryden to which Gray refers is *Alexander's Feast* (*G. T.*, CLI.). It is curious that he does not mention Milton's *Nativity Ode*, but that may be because he has already spoken of Milton. The Mr. Mason whose work is extolled here is now only remembered as Gray's friend.

112. **daring, presumptuous**—Gray is speaking of himself.

115. **Theban eagle**, *i.e.* Pindar. "Διὸς πρὸς ὄρνιχα θεῖον [the divine bird of Zeus], *Olymp.*, II. 159. Pindar compares himself to that bird, and his enemies to ravens that croak and clamour in vain below, while it pursues its flight, regardless of their noise" (G.).

117. **azure deep of air.** Cp. Shelley, *Skylark Ode* (*G. T.*, CCLXXXVII. 9), "The blue deep thou wingest."

120. **orient**, bright, as of the rising sun, but yet "unborrowed of the sun":

> "The light that never was on sea or land,
> The consecration, and the Poet's dream."
> (Wordsworth, *G. T.*, CCCXXIII. 15.)

Cp. also Shelley's exquisite lines "On a Poet's lips I slept" (*G. T.*, CCCXXIV.).

122. **vulgar**, common, the fate of the crowd: without the idea of 'bad taste' that attaches to the word at the present day.

27. *When Music, heavenly maid, was young*

By its subject this ode recalls three other odes famous in English poetry—Dryden's *Song for St. Cecilia's Day* and his *Alexander's Feast, or, The Power of Music*, and Pope's *Ode for Music on St. Cecilia's Day*. Collins has nothing to fear from a comparison: in greatness of imagination and in richness and variety of melody his Ode unquestionably surpasses its predecessors.

After the manner of its age the poem abounds in personified abstractions. But it is the distinction of Collins that he gives to such abstractions a genuine life:

> "But from these create he can
> Forms more real than living Man,
> Nurslings of Immortality!" (Shelley, *G. T.*, CCCXXIV.).

Whether the abstractions should be personified or not does not,

as has been objected in the case of Gray, depend upon the presence or absence of a capital letter. Such an epithet as "*Brown* Exercise" shows how real the figure was to Collins, and to the sympathetic reader his creations have all the reality of a group of statuary or a painting by a great master. At the same time, Collins' personifications are not like those of the later romantic poets; see introductory note to No. 35.

The Passions was the first of Collins' poems to become popular. It was early found to be suitable for recitation. This very fact is sufficient to show that, fine as it is, it falls below his odes *To Simplicity* (No. 2) and *To Evening* (No. 35), masterpieces of quiet beauty, with nothing declamatory about them.

Metre.—This is irregular after the fashion set by Cowley, whereas the Pindaric model followed by Gray is perfectly regular, as was explained in the note to No. 8. Observe the effect of the quiet, regular octosyllabics of the prologue (ll. 1-16) and epilogue (ll. 95-118) in chastening the unrestrained freedom of the intermediate stanzas. The licence of the Passions is aptly typified by licence of metre, but we begin and end with the moderating influence of the Muse.

Probably few readers notice that l. 45 has no rhyme to it. How many readers of *Lycidas* know that there are ten unrhymed lines in it, including the *first*? That can hardly be called a blemish which is so cunningly disguised.

3. shell. See note to No. 26. 15.

6. Possest. The verb *possess*, like the noun *possession*, is used specially of the power of a spirit 'entering into a man.'

8. Disturb'd. Cp. "My faltering voice and pausing harp *Disturb'd* her soul with pity," *Coleridge* (*G. T.*, CCXI. 68).

11. myrtles. A bough of myrtle was held by each guest at a Greek banquet as his turn for singing came. Cp. the famous Athenian drinking-song, "I'll wreathe my sword in myrtle now" (Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω). So Milton in *Lycidas* associates the myrtle as well as the laurel with song.

14. forceful, the opposite of *forceless* in No. 2. 39, "her force-less numbers."

16. expressive power, power of expression.

17. Fear, in Collins' conception, is "not cowardice but imaginative and sublime apprehension of the terrible" (Bronson). Collins wrote an ode to *Fear* and another to *Pity*.

Cp. with this stanza Sir P. Sidney's lines:

> "A satyre once did runne away for dread
> With sound of horne, which he himselfe did blow;
> Fearing and fear'd, thus from himself he fled,
> Deeming strange evill in that he did not know."

25. See the description of Despair and his cave in Spenser's *Faerie Queene*, I. ix. 33-36.

32. Cp. the best-remembered line in Campbell's *Pleasures of Hope*, "'Tis distance lends enchantment to the view."

35. So the lady in *Comus* "calls on Echo" in her song, "Sweet Echo, sweetest nymph, that livest unseen."

43. **war-denouncing**, threatening and proclaiming war: Lat. *denuntiare*. Cp. Milton, *Paradise Lost*, XI. 815, "He of their wicked ways Shall them admonish ... *denouncing* wrath to come On their impenitence."

45. **prophetic**, in allusion, perhaps, to the seven trumpets of the Seven Angels in the *Book of Revelation*, viii.-x.

47. **doubling**, doubling its sound, echoing. Cp. Pope, "the doubling thunder."

55. **veering**, turning in different directions, Fr. *virer*. Throughout its history the word has been used mostly of wind and of the course of ships.

58. **melancholy**. Cp. Milton's *Il Penseroso* (*G. T.*, CXLV.), especially his love of "close coverts" and "waters murmuring." The expression "haunted stream" is, however, taken from *L'Allegro* (*G. T.*, CXLIV. 130). "With eyes upraised, as one inspired" recalls

> "And looks commercing with the skies,
> Thy rapt soul sitting in thine eyes" (*Il Penseroso*, 39-40).

63. **runnels**, runlets, streamlets.

64. Observe the alliterations in this line—not merely of initial *g* and *m*, but of *l*.

69. **alter'd**, different.

71. Collins was doubtless thinking of Venus disguised as a huntress. Virgil, *Aeneid*, I. 318, *Namque umeris de more habilem suspenderat arcum Venatrix*, "She had slung the ready bow from her shoulders after the fashion of a huntress," and 336-7:

> *Virginibus Tyriis mos est gestare pharetram*
> *Purpureoque alte suras vincire cothurno*,

"'Tis the wont of Tyrian maidens to wear the quiver and tie the purple buskin high above the ankle."

72. **buskins**. See note on No. 8. 128, "buskin'd measures."

73. **that**, so that, as in the passage quoted on l. 94.

74. **Fauns** were Italian country divinities, attendants of the God Faunus, "imagined as merry, capricious beings, and in particular as mischievous goblins who caused nightmares" (Seyffert). As Faunus was identified by the Romans with the Greek Pan, his attendants were identified with the Greek *Satyrs*. *Dryads* (Gk. δρῦς, an oak) were forest-nymphs.

75. **oak-crowned Sisters**, "the virginal sisterhood, garlanded with forest leaves, that formed Diana's train" (Hales).

chaste-eyed Queen, Diana, the Greek Artemis. Cp. Ben Jonson's *Hymn to Diana* (*G. T.*, CII.), "Queen and huntress, chaste and fair."

80. **Joy's ecstatic trial**, the trial of what joy could accomplish under the influence of inspiration.

83. **viol**, a stringed instrument which went out of use in England in Charles II.'s time,—the parent of our modern instruments of the violin kind. It is often mentioned by Shakespeare, and by Milton in Sonnet XV.: "Me softer airs befit, and softer strings Of lute or viol still more apt for mournful things." "The *viol* is the typical representative of a very large, varied and widely distributed class of instruments of which in modern music the violin is the chief member. The viol was made in several sizes. The smallest (*treble* or *descant* viol) passed over later into the modern violin; the next larger (*tenor*) into the *viola da braccio* and *viola d'amore* and the modern *viola* (tenor or alto violin); the next (*bass*) into the *viola da gamba* and the modern *violoncello;* and the largest (*double-bass*) into the *violone* and the modern *double-bass viol*" (*Century Dictionary*).

awakening, rousing the listeners and impelling them to dance.

86. **Tempe**, a vale in Thessaly, celebrated in ancient poetry. Cp. Virgil, *Georgic* II. 469; Keats in *G. T.*, CCCXXVIII. 7.

90. **fantastic**, 'unrestrained,' 'full of fancy'—not 'grotesque' or 'capricious' as the modern use of the word implies. Cp. Milton in *L'Allegro* (*G. T.*, CXLIV. 34), "Come, and trip it, as you go, On the light fantastic toe."

91. **zone**, girdle. Cp. Horace, *Odes*, I. XXX. 5, *Fervidus tecum puer et solutis Gratiae zonis.*

Collins "makes Mirth feminine. Cp. Spenser's Phaedria, *Faerie Queene*, II. vi. Horace's corresponding deity is *Jocus* (*Odes*, I. ii. 34)" (Hales).

92. **frolic**. See note on No. 26. 31.

94. Cp. Milton, *Paradise Lost*, V. 285-7.

> "Like Maia's son he stood,
> And shook his plumes, that heavenly fragrance filled
> The circuit wide."

dewy, as shedding fragrance. So Milton speaks of the "dewy-feathered sleep" (*G. T.*, CXLV. 146).

101. **mimic**, imitative. Art, according to Aristotle in the *Poetics*, originates in the love of imitation which is natural to man.

104. "**Devote** often occurs in a participial sense, being in fact but an Englished form of the Latin participle *devotus*. At a later time the word was used as a *verb*, and then there was formed a fresh participle in the common English way, viz. *devoted*. So with *nominate*, *situate*, *derogate*, etc." (Hales).

106. **warm**, passionate. Cp. No. 2. 3.

energic, full of energy, powerful to act.

108. **sister**, Clio, the Muse of History.

110. **reed**, the shepherd's pipe. Cp. Virgil's use of *arundo*, *Eclogue*, VI. 8; *calamus agrestis*, *Eclogue*, I. 10.

111. **rage**, inspiration. Cp. No. 36. 51, "Chill penury repress'd their noble *rage*."

112. "Handel's *Messiah*, which came out in 1741, was not received at first with any great favour. He died in 1759" (Hales).

113-4. The organ, the great combination of all musical instruments, called by Marvell 'the organ's city.' For an interesting note on the history of the organ, and the tradition that it was invented by Cecilia, see Prof. Hales, *Longer English Poems*, introductory note to Dryden's *Song for St. Cecilia's Day*.

116. Collins' love of Hellenism, shown also in No. 2, was beyond the reach of most of his contemporaries, but it was shared by Gray (No. 26. 66-76).

28. *He sang of God, the mighty source*

"FROM that wild rhapsody of mingled grandeur, tenderness, and obscurity, that 'medley between inspiration and possession' which poor Smart is believed to have written whilst in confinement for madness" (F. T. P.).

CHRISTOPHER SMART (1722-1770) was born at Shipbourne in Kent, educated at Durham School and at Pembroke Hall, Cambridge, and afterwards lived in London. He composed Latin verses, epigrams, epistles, and ballads, and translated Horace into English prose and verse. His one inspired poem is the *Song to David*, written in a lucid interval during his confinement in a madhouse, "when he was denied the use of pen, ink, and paper, and was obliged to indent his lines with the end of a key upon the wainscot." This magnificent production, printed separately in 1763, was excluded from the posthumous edition of Smart's poems; and when the editor of *Select British Poets*, 1813, wished to include it he could not find a copy. It was republished by the Rev. R. Harvey in 1819. Forty-six stanzas of it will be found in T. H. Ward's *English Poets*, Vol. III., preceded by this high, yet perfectly just, eulogium:

"It is only in our own day that attention has been recalled to the single poem by which he deserves to be not only remembered, but remembered as a poet who for one short moment reached a height to which the prosaic muse of his epoch was wholly unaccustomed. There is nothing like the *Song to David* in the eighteenth century; there is nothing out of which it might seem to have been developed. It is true that with great appearance of symmetry it is ill-arranged and out of proportion; its hundred stanzas weary the reader with their repetitions and with their epithets piled up on a too obvious system. But in spite of this touch of pedantry, it is the work of a poet; of a man so possessed with the beauty and fervour of the Psalms and with the high romance of the psalmist's life, that in the days of his madness the character of David has become 'a fixed idea' with him, to be embodied in words and dressed in the magic robe of verse when the dark hour has gone by. There are few episodes in our literary history more interesting than this of the wretched bookseller's hack, with his mind thrown off its balance by drink and poverty, rising at the instant of its deepest distress to a pitch of poetic performance unimagined by himself at all other times, unimagined by all but one or two of his contemporaries, and so little appreciated by the public that when an edition of his writings was called for it was sent into the world with his masterpiece omitted."

It would be interesting to know whether Browning had read this poem when he wrote his *Saul*: compare especially stanza xvii. in Browning's lyric.

10-12. Smart probably had in mind some of the great passages in *Job*. Cp. *Job*, xv. 8, "Hast thou heard the secret of God? and dost thou restrain wisdom to thyself?"; xxviii. 20-28, "Whence then cometh wisdom? . . . Seeing it is hid from the eyes of all living, and kept close from the fowls of the air . . . God understandeth the way thereof, and he knoweth the place thereof. . . ." The 'multitudinous abyss' may have been suggested by the description in *Job*, xxviii. 1-12.

29. *I have no name*

A MOST musical little poem, though probably written with no regard to metrical rules. The two verses, however, exactly correspond, if we count accents and not syllables. (See note on metre of No. 23.)

A critic of some distinction, and an admirer of much of Blake's work, has expressed surprise at Mr. F. T. Palgrave's selection of Nos. 29 and 30. He objects that they only contain what any parent would or might say. But to express the universal or common emotion perfectly is one of the great functions of poetry. Any parent may have these feelings; only a very

exceptional parent could express them in a form so melodious and beautiful that our sympathies are quickened, instead of being dulled, by the recital of familiar thoughts.

30. *Sleep, sleep, beauty bright*

16. **dreadful light**, "of life and experience" (F. T. P.). Compare the familiar ending of Gray's *Eton Ode* (No. 48), and the words in which Ajax in Sophocles' tragedy of that name, l. 553, congratulates his infant son on his blissful ignorance of the calamities that have overtaken his father: *ἐν τῷ φρονεῖν γὰρ μηδὲν ἡδιστος βίος*, translated by Jebb, "In the slumber of the feelings is life sweetest."

In the sudden transition of thought in the last stanza this lyric reveals an affinity to another form of composition, the epigram: it is the special characteristic of the epigram that it surprises the reader by an unexpected turn of thought at the end.

31. *Lo! Where the rosy-bosom'd Hours*

This ode, the earliest of Gray's original poems, has a very pathetic history. Gray's transcript of it in his commonplace books has the note, "At Stoke, the beginning of June 1742, sent to Favonius, not knowing he was then dead." 'Favonius' (the western wind) was Gray's affectionate name for his friend West. The poem was inspired by some verses on 'May' that West had written and sent to Gray in the month of that name. Gray's letter to West enclosing the ode was returned to him unopened: West had died on June 1st.

Metre.—The same ten-line stanza is used by Gray in his *Eton Ode* (No. 48).

1. **rosy-bosom'd Hours.** The expression is taken from Milton's *Comus*, l. 98:

> "Along the crispèd shades and bowers
> Revels the spruce and jocund Spring:
> The Graces and the *rosy-bosom'd Hours*
> Thither all their bounties bring."

To Milton the epithet was probably suggested by Homer's epithet for Dawn, *ῥοδοδάκτυλος*, 'rosy-fingered'; or he may have come across the actual word *ῥοδόκολπος*, 'rosy-bosom'd,' which occurs, as Mr. Tovey points out, in a Greek lyric fragment.

It is natural to compare Gray's own epithet, 'rosy-crownéd,' in a similar context (No. 26. 28), but that must mean 'crowned with roses'—this 'with rosy bosoms,' rather than 'with bosoms full of roses.'

Hours, Gk. *Ὧραι*, Lat. *Horae*, goddesses of the seasons. They are often mentioned as in attendance upon Venus.

2. **Venus** is specially associated with Spring and the new birth of Nature, as in Lucretius' famous invocation—*tibi suavis daedala tellus Summittit flores*, etc.—at the beginning of the *De Rerum Natura*.

4. **purple year, bright season.** For this use of 'year,' cp. No. 1. 17, 'the sullen year.' *Purpureus* in the Latin poets often means 'bright': it is an epithet of *lumen* (light) in Virgil, and of *olores* (swans) in Horace, and Virgil has *purpureum ver* (bright Spring). Pope had used the phrase 'purple year' in his *Pastorals*, and Milton in *Lycidas* (*G. T.*, LXXXIX. 141) had said, 'And *purple* all the ground with vernal flowers.'

5. **Attic warbler, the nightingale.** Cp. Milton, *Paradise Regained*, IV. 245:

> "See there the olive-grove of Academe,
> Plato's retirement, where the *Attic bird*
> Trills her thick-warbled notes the summer long,"

and Pope, *Essay on Man*, III. 33:

> "Is it for thee the linnet *pours his throat*?"

Keats addresses the nightingale as "pouring forth thy soul abroad" (*G. T.*, CCXC. 57), and Shelley the skylark as a spirit "That from heaven or near it pourest thy full heart" (*G. T.*, CCLXXXVII. 4). Both these expressions seem more natural than that which Gray took from Pope. 'Pours her throat'='pours song from her throat.' Gray, like Keats, Matthew Arnold, and other poets, follows the Greek legend in making the nightingale feminine, though the female bird is songless.

14. **O'er-canopies.** "A bank O'er-canopied with luscious woodbine, Shakespeare, *Midsummer Night's Dream* [II. i. 251]" (G.). Modern editions of Shakespeare give "a bank Quite over-canopied with . . . ."

18. **ardour.** Cp. Horace, *Odes*, III. iii. 2, *civium ardor*.

19-20. Originally these lines ran:

> "How low, how indigent the proud,
> How little are the great."

23. **peopled**, full of living things. Cp. Milton, *Il Penseroso* (*G. T.*, CXLV. 8), "the gay motes that *people* the sun-beams," and Pope, *Essay on Man*, I. 210, "From the green myriads in the *peopled* grass."

24. **glows.** Virgil's *fervet opus*, *Georgics*, IV. 169.

26. **the honied spring**, 'the flowers which the Spring fills with honey' (Bradshaw). Johnson's criticism of the phrase is well known: "There has of late arisen a practice of giving to adjectives, derived from substantives, the termination of participles, such as the *cultured* plain, the *daisied* bank; but I was sorry to

see, in the lines of a scholar like Gray, the *honied* Spring." *Honied* is, however, used both by Shakespeare and Milton—"To steal his sweet and *honeyed* sentences," *Henry V.* I. i. 50; "That on the green turf suck the *honied* showers," *Lycidas* (*G. T.*, LXXXIX. 140); "the bee with *honied* thigh," *Il Penseroso* (*G. T.*, CXLV. 143). Moreover, the practice of forming such adjectives, instead of having "of late arisen," is as old as the English language.

27. "*Nare per aestatem liquidam*, Virgil, *Georgics*, IV. 59" (G.).

liquid noon, clear noon-tide air. Cp. No. 1. 16, "*liquid* light."

29. **trim**, dress: Shakespeare's use of the word. Cp. *Antony and Cleopatra*, IV. iv. 23, "A thousand, sir, Early though't be, have on their riveted *trim*." Cp. also Gray in No. 8. 73.

30. "Sporting with quick glance Show to the sun their waved coats dropt with gold, Milton, *Paradise Lost*, VII. 406" (G.).

31-40. "While insects from the threshold preach, etc. Mr. Green, in *The Grotto*. Dodsley's *Miscellanies*, v. 161" (G.). "In a letter to Walpole of 1748, Gray says that the thought on which his *Ode on Spring* turns is 'manifestly stolen' from the *Grotto*; 'not,' he adds, 'that I knew it at the time, but having seen this many years before, to be sure it imprinted itself on my memory, and forgetting the author, I took it for my own'" (Tovey). Green's verses are given in Mr. Tovey's and Dr. Bradshaw's notes. Few poets have been so scrupulous as Gray in acknowledging obligations. He had certainly borrowed the idea of this stanza from Green, but the verbal parallelism is not close: Green's verses are pleasant but diffuse, and their memory would hardly have survived but for Gray's use of them.

42. **sportive kind**, the frolicsome race of insects. *Kind* used as in '*mankind*,' in Milton's 'the total *kind* of birds,' and Gray's 'demurest of the tabby *kind*' (No. 5. 4).

44. **solitary**, because Gray was a bachelor.

47. **painted**, 'coloured,' used by Milton in this sense in imitation of *pictus* in the Latin poets.

32. *The poplars are fell'd; farewell to the shade*

COWPER wrote a version of this charming poem in Latin hexameters. The two last lines, which are the best, may be quoted:

> Sit licet ipse brevis, volucrique simillimus umbrae,
> Est homini brevior citiusque obitura voluptas.

Metre.—Anapaestic: the same as that used by Wordsworth in *The Reverie of Poor Susan* (*G. T.*, CCXCIX.). Observe the effect of the occasional substitution of an iambus for an anapaest in checking the rapidity of the metre. Tennyson is said to have observed of this poem: "People nowadays, I believe, hold this style and

metre light; I wish there were any who could put words together with such exquisite flow and evenness" (*Tennyson's Memoirs*, II. 501).

4. **Ouse**, the river always associated with Cowper's memory. Two of the homes of his later life, at Huntingdon and at Olney, were near it. He describes the poplar field in a letter to Lady Hesketh, May 1, 1786: "There was some time since, in a neighbouring parish called Lavendon [near Olney], a field, one side of which formed a terrace, and the other was planted with poplars, at whose foot ran the Ouse, that I used to account a little paradise. But the poplars have been felled, and the scene has suffered so much by the loss that though still in point of prospect beautiful, it has not charms sufficient to attract me now."

33. *Wee, sleekit, cow'rin', tim'rous beastie*

Few poems have done so much as this to quicken men's sympathies with the weaker and more helpless among created things.

4. **bickering**, hurrying. 'To bicker' originally meant 'to skirmish.' It is used in English poetry of glancing, darting light: *e.g. Paradise Lost*, VI. 766, "bickering flame," and Tennyson, *Geraint*, "turning round she saw Dust, and the point of lances *bicker* in it."

15. **daimen icker**. "From A.S. *æcer*, an ear of corn, and perhaps *diement*, counted, from A.S. *dem-an*, to reckon; as *undeement*, what cannot be counted" (Jamieson).

thrave, formerly used in England as well as Scotland to denote two dozen. It occurs in Johnson's Dictionary. Apparently it was a special term for twenty-four sheaves of grain set up in a field, forming two 'shocks' of twelve sheaves each. Thence it was used for 'two dozen' generally, and then for an indefinite number.

17. **lave**, the English *leave*, that which is *left*, the remainder.

20. **silly**, A.S. *sælig*, 'happy': cp. German *selig*. From 'happy' the word came to mean 'innocent'; then came the two senses of 'weak' and 'foolish.' For the meaning of 'weak'—the sense in this passage—cp. Spenser, "After long storms. . . . With which my *silly* bark was tossed sore."

29. **coulter**, "the sharp iron of the plough which cuts the earth, perpendicular to the share" (Johnson). Cp. 1 *Samuel*, xiii. 20, "But all the Israelites went down to the Philistines, to sharpen every man his share, and his *coulter*, and his ax and his mattock."

34. **But, without**. "A.S. *butan*, *buton*, are used precisely as

S. *but*, without. 'One of them shall not fall on the ground, *butan eowrun faeder*, without your father,' Matt. x. 29" (Jamieson).

44. Cp. with the thought of this stanza No. 1. 21-24, and see the note on that passage.

34. *Mine be a cot beside the hill*

A CHARMING English pastoral landscape. The love of Nature in the poem is that of the townsman, not too deeply felt, yet sincere. We may doubt whether the poet would really have liked to end his days in a cottage; but we know that he would have enjoyed it, as Horace enjoyed his Sabine farm, as a relief from the noise and excitement of the city.

2-4. The hum of bees and the sound of water are often associated in English poetry. Cp. the description of the house of Morpheus in Spenser's *Faerie Queene*, I. i. 41: *Il Penseroso*, ll. 141-146 (*G.T.*, CXLV.); Wordsworth's sonnet, *To Sleep* (*G.T.*, CCCXIII.).

16. Cp. a line of Coleridge's incorporated by Wordsworth (with acknowledgment) in the *Excursion*—"And spires whose silent finger points to heaven." The spire of the village church, as a beautiful and most characteristic feature of English landscape, has received its due honour more often from painters than from poets. But to these lines we must add Collins' fine tribute in the next poem, l. 37.

35. *If aught of oaten stop or pastoral song*

THE glamour of romance, absent from English poetry since Milton, returns to it again in this exquisite poem. The movement that we associate with the names of Coleridge, Scott, Wordsworth, Keats, and Shelley was in some ways anticipated by Collins. This explains why his contemporaries failed to appreciate his genius. From Johnson his poetry can only "sometimes extort praise when it gives little pleasure" (*Lives of the Poets*). Wordsworth (*Remembrance of Collins*) and Scott (*Bridal of Triermain*, Introduction) felt towards him differently. But whilst in the true and tender sympathy with Nature, and in the love of mystery, whether it is the mystery of ghostly twilight or of dim antiquity, we see an anticipation of the early nineteenth century, we recognise in Collins the child of his own century as well. The personification of evening is after the eighteenth century type. Mr. Bronson, Collins' American editor, has well said that "the person and the phenomena are never completely fused, as might have happened had Collins been wholly absorbed in picturing the scenes of the real world at

evening time. Keats, in his *Ode to Autumn* [*G. T.*, CCCIII.], was thus absorbed in catching up into words the subtle spirit of the "season of mists and mellow fruitfulness," and he has identified Autumn the person with autumn the season. Autumn in his poem is no sturdy matron with sickle and sheaf. She is the haunting spirit of the 'granary floor,' the 'half-reaped furrow,' and the oozing cider-press. She has no fixed body, but many flitting incarnations, in which 'whosoever seeks abroad' may catch glimpses of her very essence. In the *Ode to Evening* there is no such inner unity. Throughout the ode, *Evening* and *evening* are distinct, and Collins' attention is divided between the two." Again, there is no detailed observation of Nature such as we get in nineteenth-century poets: Collins does not set himself to describe "with his eye on the object": he is only engaged in pensively dreaming. Finally, eighteenth-century abstractions and eighteenth-century didacticism have complete possession of the last stanza.

The comparison of this ode to a fine steel-engraving may help some readers to an appreciation of its beauty. Colour is absent—or only present in the 'brown' hamlets—but neither is it desired; its place is taken by gradations of light and shade given by lines at once firm and soft.

Metre.—One of the few entirely successful unrhymed lyrics in the English language. Mr. Bronson's masterly analysis of the causes for its metrical success is as follows:

"The fundamental cause is the high poetic quality of the thought and feeling, which does not so much divert attention from the mere rhythm and sound as reduce the demands upon them, just as in the contrary case, in poems where the mind and eye are not gratified, the ear is the more importunate. This may be tested in the last stanza, whose comparative poverty in metrical effect is due chiefly to poverty of thought.

"Again, blank verse is peculiarly adapted to this poem, for the reason that the absence of rhyme-emphasis at the ends of the lines favours the fusing of line into line, an effect which subtly harmonises with the attempt to describe the dissolving appearances of twilight. This effect is most definite in stanza 10, but it is present throughout the poem as a part of the atmosphere. The shortening of the last two lines in each stanza, by producing a 'dying fall,' contributes to a somewhat similar effect, as do also the occasional run-on lines and the several instances where stanza melts into stanza with only a comma between. As Hazlitt has said, 'The sounds steal slowly over the ear, like the gradual coming on of evening itself.'

"Aside from imitative effects, the ode is richer than at first appears in elements of melody, rhythm, and stanzaic structure, which go some way toward satisfying the sense for form without

the aid of rhyme. . . . The most liquid of English sounds, *l*, occurs 79 times in the 52 lines; in stanza 8 there is an average of nearly three *l*'s to the line, and an average of two *l*'s to the line in stanzas 5 and 12. Great variety in the placing of caesuras combines with the run-on lines and run-on stanzas to produce unusual fluidity of motion. Certain elements of stanza-structure appear in many places, and help to preserve the poem from the formlessness which is the great danger in unrhymed measures. The shortening of the lines in the second half of each stanza is a constant and powerful factor in producing a sense of stanza-form. The recurrence of 'now' in stanzas 2, 3, and 4, 'when' and 'then' in stanzas 6 and 8, and the rather rhetorical use of 'while' and 'so long' in stanzas 11, 12, and 13, although they are logical and not metrical in their primary effect, yet indirectly reinforce the metrical structure. Alliteration does still more in strengthening rhythmic and stanzaic effects. Through several stanzas runs a sustained alliteration; and although some of these alliterative effects are individually slight, the resulting total is considerable. Stanza 1 is thus threaded into a certain unity by *s*; stanza 2 by *w* and *b*; stanza 3 by *w*, *b*, and *s*; stanza 10 by *d*."

1. **oaten stop.** Cp. Milton, *Lycidas* (*G. T.*, LXXXIX. 33), "oaten flute."

oaten is from the Latin *avena*, which, first meaning 'oats,' was used in poetry for a shepherd's pipe.

2. The reading in the text is that of the first edition. Collins altered the line to "May hope, chaste Eve, to soothe thy modest ear." Mr. Swinburne calls this "exquisite recast of the originally exquisite second line" a notable instance of Collins' "refined excess in conscience." Collins doubtless changed 'pensive' because he had used it in l. 27.

3. **solemn**, a great improvement on 'brawling,' the epithet in the original version. For the soothing sound of water at evening, cp. No. 55. 19-20, "And at night may repose steal upon me more sweetly By the sound of a murmuring rill." The editor may be forgiven for adding that one of the deepest charms of the Alps, to some who love them, is to be found in the constant sound of running water—whether from runlet in the grass, of wayside fountain, or rushing torrent. The sound is seldom absent; but at night, when other sounds are hushed, its presence is more especially felt.

5. **bright-haired.** This epithet is applied by Milton to Vesta, *Il Penseroso* (*G. T.*, CXLV. 23).

7. **brede**, a variant of 'braid,' used archaically by modern poets. Cp. Keats (*G. T.*, CCCXXVIII. 41).

8. **wavy bed** *i.e.* bed in ocean.

10. **leathern wing.** Cp. Spenser, *Faerie Queene*, II. xii. 36, "The leather-winged bat, day's enemy."

11-12. Cp. Milton, *Lycidas* (*G.T.*, LXXXIX. 28), "What time the gray-fly winds her sultry horn." Also cp. Shakespeare, *Macbeth*, III. ii. 40-43:

> "Ere the *bat* hath flown
> His cloister'd flight, ere to black Hecate's summons
> The shard-borne *beetle* with his drowsy *hums*
> Hath sung night's yawning peal."

20. **genial loved.** The double epithet is used with great effect in this ode. Observe that the two adjectives are never synonyms: each has a distinct and emphatic force.

21. **folding-star.** Cp. Campbell (*G.T.*, CCCX.), "Star that bringest home the bee," and a famous fragment of Sappho, "Evening, thou that bringest all that bright morning scattered; thou bringest the sheep, the goat, the child back to her mother."

23. **Hours.** See note on No. 31. 1.

26. Cp. No. 27. 94, "Shook thousand odours from his dewy wings."

32. Cp. *Il Penseroso* (*G.T.* CXLV. 160), "Casting a dim religious light."

37. **spires.** See note on No. 34. 16.

41. **wont.** The verb *to won* (A.S. *wunian*) is now used only in the past participle *wonted* or *wont*. The use in Collins is an archaism, imitated from Milton. Cp. *Nativity Ode* (*G.T.*, LXXXV. 10), "Wherewith he *wont* at Heaven's high council-table To sit."

49-52. Altered but not improved in the later version:

> "So long, sure-found beneath the sylvan shed,
> Shall Fancy, Friendship, Science, rose-lipp'd Health,
> Thy gentlest influence own,
> And hymn thy fav'rite name."

50. **Fancy**, Imagination. Cp. No. 2. 5, and Keats, *The Realm of Fancy* (*G.T.*, CCCXVIII.). **Science**, Knowledge. Cp. No. 48. 3.

36. *The curfew tolls the knell of parting day*

THE *Elegy written in a Country Churchyard* was first published in 1751, in pamphlet form and anonymously. It has generally been supposed, on Mason's authority, to have been begun as early as 1742, the year in which Gray lost his great friend, Richard West (see note to No. 31); but Mr. Tovey gives reasons for

believing it to have been written mainly between 1746 and 1750. The poem was from the first received with enthusiasm; and even Dr. Johnson for once refrains from qualifying his praise of Gray:

"In the character of his Elegy I rejoice to concur with the common reader; for by the common sense of readers, uncorrupted with literary prejudices, after all the refinements of subtilty and the dogmatism of learning, must be finally decided all claim to poetical honours. The 'Churchyard' abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo. The four stanzas, beginning 'Yet even these bones' are to me original: I have never seen the notion in any other place; yet he that reads them here persuades himself that he has always felt them. Had Gray written often thus, it had been vain to blame, and useless to praise him."

It may well seem strange that a student and recluse, who elaborated his verses more slowly and carefully than any other English poet has ever done, and who deliberately wove into his work threads from his reading, should have written a poem which has "come home to men's business and bosoms" more effectually than any other in the language; but so it is. Intellectual "grandeur" will sometimes hear the poem "with a disdainful smile," and we may freely admit that its popularity implies certain limitations; the thought is not too subtle or profound, nor the imagination too lofty. We must not look here for the wonderful imagery, the bold flights of speculation, or the rich variety of melody to be found, for example, in poems of Shelley that deal with the problems of life and death. In the Elegy are only such thoughts as come within the reach of all. But the theme is the most solemn of all human experiences, which, common, nay, universal as it is, has a supreme individual importance for each. And the thoughts that force themselves upon us as we turn to contemplate the theme—thoughts of the greatness and littleness of human life, the greatness of the peasant because he is man, the littleness of the monarch because he is no more than man, the sweetness of human ties, the pathos of mortality—such thoughts as these, instead of being weakened for us as by the handling of an inferior writer, are deepened and exalted by finding once for all their perfect rhythmic expression: they "seem to come to us"—to apply some words used by F. W. Myers of Virgil—"on the wings of melodies prepared for them from the foundation of the world."

The similarity of atmospheric tone to that of the preceding Ode by Collins, published in 1746, is very remarkable; and not less striking is the likeness of both poems to Joseph Warton's *Evening* (1746) and to some lines by Thomas Warton (1747). "The spirit of gentle melancholy," as Mr. Tovey says, "was in the air."

Stoke Pogis, near Slough, has often been called the churchyard of the *Elegy*. Gray's mother and aunt had lived here after his father's death, and the place was often in his thoughts. But to expect a photographic reproduction of the details of a particular churchyard is to misunderstand the workings of a poet's mind. The business of poetry is, in philosophical language, with the 'universal,' not with the 'particular,' and if one churchyard more than another is in the poet's memory it is but taken as a type.

Metre.—No more impressive metre could have been chosen than this simple but stately iambic quatrain. The most famous poem in which it had been used before Gray was Dryden's *Annus Mirabilis*.

1. curfew, Fr. *couvre-feu*, from *couvrir*, to cover, and *feu*, fire. The ringing of a bell in the evening, as a signal that household fires must be covered or put out for the night, was a common practice in feudal times. The precaution was a most desirable one in the timber-built towns of the Middle Ages, though its introduction into England has often been represented as an instance of Norman oppression. The custom of ringing the curfew survived, after the prohibition of fires ceased to be enforced, and is indeed still continued in some English towns. For other mentions of the curfew in English poetry cp. Milton, *Il Penseroso* (*G. T.*, CXLV. 74); Shakespeare, *Tempest*, v. i. 40; *King Lear*, III. iv. 120.

parting, departing, as in Milton, *Nativity Ode* (*G. T.*, LXXXV. 186), "The *parting* genius," and often in earlier poetry. Gray quotes in a foot-note to this line:

> . . . squilla di lontano
> Che paia'l giorno pianger, che si muore
> Dante, *Purgatorio*, VIII.

["the vesper-bell from far that seems to mourn for the expiring day" (Cary)].

2. For this sign of evening cp. Milton, *Comus*, 291-2, "What time the labour'd ox In his loose traces from the furrow came"; Homer, *Odyssey*, IX. 58; Horace, *Odes*, III. vi. 42.

6. stillness is subject, *air* object to the verb. For the inversion cp. l. 35.

7. beetle. Cp. Collins in No. 35, 11-14, and note on that passage. droning, "dully humming, like a drone" (Hales).

11. bower. See note on No. 2. 37. "Gray no doubt used the word in its root-sense [a dwelling], but surely with some connotation of 'arbour'; which again is really 'harbour' and has nothing to do with *arbor*, tree, although the sense 'a bower made of branches of trees' points to that as the accepted

derivation of the word. Similarly the etymologist Junius thought 'bower' was so-called from being made of boughs; a fancy which has no doubt affected the sense of the word" (Tovey).

12. **reign**=realm, as in No. 26. 9, "Ceres' golden *reign*" and No. 48. 36, "The limits of their little *reign*."

16. **rude**, simple, unlettered. In Gray's time the rich were still buried inside the church, only the poor people in the churchyard.

17. **incense-breathing**. A reminiscence of Milton, *Paradise Lost*, IX. 192,

> "Now whenas sacred light began to dawn
> In Eden, on the humid flowers, that breathed
> Their morning incense."

19. Cp. Milton, *L'Allegro* (*G.T.*, CXLIV. 49-54),

> "While the cock with lively din
> Scatters the rear of darkness thin . . .
> Oft listening how the hounds and horn
> Cheerly rouse the slumbering morn."

20. **lowly bed.** "This probably refers to the humble couch on which they have spent the night; but it is meant to suggest the grave as well" (Phelps).

21. Cp. Lucretius, III. 894-896,

> *Iam iam non domus accipiet te laeta, neque uxor*
> *Optima, nec dulces occurrent oscula nati*
> *Praeripere et tacita pectus dulcedine tangent.*

["Now no more shall thy house admit thee with glad welcome, nor a most virtuous wife and sweet children run to be the first to snatch kisses and touch thy heart with a silent joy" (Munro)]. Cp. also Horace, *Epode* II. 39.

22. **ply**, practise diligently the work which is her care in the evening. Prof. Hales contrasts the directness and definiteness of Wordsworth's expression, "And she I cherished *turned her wheel* Beside an English fire" (*G.T.*, CCXXI. 11-12).

24. Cp. Virgil, *Georgic* II. 523, *Interea dulces pendent circum oscula nati*, "Meanwhile sweet children cling around his kisses."

26. **glebe** in its primary sense, "the ground," "the sod." Cp. Virgil, *Georgic* I. 94, *Rastris glebas qui frangit inertes*, "Who breaks with the harrow the stubborn clods."

27. **afield**, to the field. Cp. *Lycidas* (*G.T.*, LXXXIX. 27), "We drove afield."

32. This line has given its title to a well-known book, *Annals of the Poor*, by the Rev. Legh Richmond, author of *The Dairyman's Daughter*. Similarly, from l. 73 has been taken the title

of a famous modern novel, *Far from the Madding Crowd*, by Thomas Hardy.

33. **heraldry**, with "the claims of long descent" that it implies.

35. **Awaits.** Often misprinted *await*: *hour* is the subject, not the object. Cp. Horace, *Odes*, I. xxviii. 15, *Omnes una manet nox*, "One night awaits us all." With the whole stanza cp. Cowley's lines, "*Beauty* and strength and wit and *wealth* and *power* Have their short flourishing hour," and West's *Monody on the death of Queen Caroline*, which was doubtless in Gray's mind.

> "Ah me! what boots us all our boasted power,
> Our golden treasure, and our purpled state?
> They cannot ward *th' inevitable hour*
> Nor stay the fearful violence of Fate."

36. The death of General Wolfe, killed in the hour of his victory at Quebec, 1759, will always be remembered in connection with this line. "He had had a presentiment of his fate. . . . It was perhaps this feeling that prompted him to murmur the lines of Gray's *Elegy* as the boats dropped down the St. Lawrence, and to say, 'I would rather be the author of that piece than take Quebec'" (*Dictionary of National Biography*). Mr. E. E. Morris, in *Eng. Hist. Review*, XV. 125-129, gives reasons for supposing that the incident occurred on the day before the battle, not on the same day, as in the common account.

39. **aisle.** The epithet 'long-drawn' seems to show that Gray used 'aisle' not in its true architectural sense of 'wing' (Lat. *ala*), but for the long passage down the sides or centre of the church—a sense in which the word is still sometimes used in country churches.

fretted. Cp. *Hamlet*, II. ii. 313, "this majestical roof *fretted* with golden fire." Architecturally, 'fretted' means 'ornamented with frets—narrow bands intersecting each other at right angles.' "It is Gothic architecture that Gray has in his mind's eye; the lines that go to make the fan-shaped roof of King's College Chapel or of St. George's, Windsor, for example" (Tovey).

There are more reminiscences of *Il Penseroso* (*G. T.*, CXLV.) here—"the high embossed roof And storied windows richly dight," "the pealing organ" and "anthem clear."

41. **storied urn**, monument with the 'story' of the departed inscribed upon it. *Urn*, properly a receptacle for the ashes of the dead, but used by Shakespeare and Milton in the sense of 'grave': "Or lay these bones in an unworthy *urn*, Tombless, with no remembrance over them," *Henry*, v. i. 2, 228; "So may some gentle Muse With lucky words favour my destined *urn*,"

Lycidas (*C. T.*, LXXXIX. 20). Gray, however, probably did not mean the actual tomb, but a monumental tablet in the shape of an urn or with a representation of an urn engraved upon it.

animated bust, life-like statue. Cp. Virgil's expression for statuary, *Aeneid*, VI. 847, *spirantia aera*, 'breathing bronze.'

42. **mansion**, home, abiding-place, as in St. John, xiv. 2, "In my Father's house are many mansions."

43. **honour**, renown won by martial deeds. Cp. Collins in No. 9. 9. **provoke**, in its etymological sense, 'call forth'; Lat. *pro-voco*.

44. **dull cold.** The two epithets are associated in Shakespeare:

> "And, when I am forgotten, as I shall be,
> And sleep in *dull cold* marble."
>
> *Henry VIII.* III. ii. 433.

46. **fire**, inspiration: cp. l. 72, "the Muse's flame." Cowper borrowed this line for his *Boadicea*:

> "Such the bard's prophetic words,
> *Pregnant with celestial fire*,
> Bending as he swept the chords
> Of his sweet but awful lyre."

47. Cp. Ovid, *Heroides*, v. 86 (Œnone Paridi) *Sunt mihi quas possint sceptra decere manus*, "I have hands that a sceptre might become."

48. **extasy.** Cp. No. 26, lines 2 and 96.

49-64. Mr. Tovey finds the germ of Gray's thought in Waller:

> "Great Julius on the mountains bred,
> A flock perhaps or herd had led.
> He that the world subdued had been
> But the best wrestler on the green.
> 'Tis art and knowledge which draw forth
> The hidden seeds of native worth;
> They blow those sparks and make them rise
> Into such flames as touch the skies."

He adds that Gray possessed and studied Waller, and reminds us that Gray's Cromwell was originally Caesar, Waller's 'great Julius.'

50. **unroll.** The Lat. *volumen*, from which 'volume' comes, is derived from *volvere*, 'to roll,' and properly means a scroll that was unrolled in order to be read.

51. **rage.** See note on No. 27, 111, "diviner rage." But Mr. Tovey may be right in saying that Gray uses it here for the ambition of warriors and statesmen as well as for poetic inspiration.

52. **genial.** See note on No. 21. 7, "genial years."

53. Cp. Bishop Hall's *Contemplations*, VI. 872, "There is many a rich stone laid up in the bowels of the earth, many a fair pearl in the bosom of the sea, that never was seen nor never shall be."

55. Of the many parallels that have been quoted for the thought in this line, the two most interesting are:

> "Tell her that's young
> And shuns to have her graces spied
> That, hadst thou sprung
> In deserts where no men abide
> Thou must have uncommended died."
> (Waller's *Go, lovely Rose, G. T.*, CXV.)

> "There kept my charms concealed from mortal eye,
> Like roses that in deserts bloom and die."
> (Pope, *Rape of the Lock*, IV. 157-8.)

56. **desert air.** Cp. *Macbeth*, IV. 3, 194, "I have words That would be howl'd out into the *desert air*." Gray's line soon became proverbial: it is quoted in a poem by Churchill, 1764.

57. For Hampden, Milton and Cromwell, Gray had at first written Cato, Tully [*i.e.* Cicero] and Caesar. The change to well-known characters of our own country has, as Dr. Bradshaw says, "added to the vividness as well as fixed the nationality of a poem that has been translated into so many languages."

"By a happy coincidence the English examples which Gray substituted for the Roman had all some connection with the neighbourhood of Gray's churchyard. It was at Horton, which is at no great distance from Stoke Pogis, that Milton in his younger days composed *L'Allegro*, *Il Penseroso*, *Arcades*, *Comus*, *Lycidas*; it was to Chalfont, St. Giles, within a few miles of the churchyard, that in his old age he retired from the Great Plague of London with the finished MS. of *Paradise Lost*. Hampden was a Buckinghamshire squire, his family seat was Great Hampden, in the hundred of Aylesbury, he represented first Wendover, and then the county in Parliament. Cromwell was his cousin, and often visited both Hampden and his sister, Mrs. Waller (the mother of the poet), who lived at Beaconsfield" (Tovey).

Mitford records a pencilled line of Gray's—"The rude Columbus of an infant world"—apparently intended for a following stanza which was never written.

60. **Cromwell** was almost universally condemned by eighteenth century opinion: cp. Pope, *Essay on Man*, IV. 284, "See Cromwell damned to everlasting fame." It is mainly due to Carlyle that the popular verdict has since been reversed.

64. "To see in the contented looks of a whole nation the record of their acts" (Bradshaw).

65. **circumscribed, confined, forbad**, finite verbs: **their lot** is the subject.

68. Cp. Shakespeare, *Henry V.* III. iii. 10, "The gates of mercy shall be all shut up."

69-72. "Their lot forbade them to be eminent persecutors (l. 69), unscrupulous place-hunters, or ministers to vice in high places (l. 70), or courtly and venal poets (ll. 71, 72)" (Tovey). But does not l. 69 mean rather, To disguise the pangs of truth of which they are conscious and which is trying to assert itself *in their own minds?* **ingenuous shame**, Horace's *ingenui pudoris*, natural modesty—their own.

72. **Muse's flame**, poetic inspiration. Cp. the references to the degradation of Roman poetry in Collins' *Ode to Simplicity*, No. 2, 31-42, and Gray's *Progress of Poesy*, No. 26. 77-82 Here, in Gray's first MS., followed these stanzas:

"The thoughtless world to majesty may bow,
Exalt the brave and idolize success,
But more to innocence their safety owe
Than power and genius e'er conspired to bless.
And thou, who, mindful of the unhonour'd dead,
Dost in these notes the artless tale relate,
By night and lonely contemplation led
To linger in the gloomy walks of fate,
Hark how the sacred calm that broods around
Bids ev'ry fierce tumultuous passion cease,
In still small accents whisp'ring from the ground
A grateful earnest of eternal peace.
No more with reason and thyself at strife
Give anxious cares and endless wishes room,
But thro' the cool sequester'd vale of life
Pursue the silent tenour of thy doom."

According to Mason, the *Elegy* was originally intended to end with these stanzas, but his statement lacks proof.

73. **madding**, neuter participle from 'to mad' = 'to be mad,' 'to rage.' Cp. Milton, *Paradise Lost*, VI. 210, "the *madding* wheels Of brazen chariots raged"; and Drummond (*Poems*, ed. 1856, p. 38), "Far from the *madding* worldlings' hoarse discords."

73-4. The construction is ambiguous: Gray means, "*Since they were* far . . . their wishes never learnt to stray."

75. **sequester'd**, secluded: from late Lat. *sequestro*, 'to separate.'

76. **tenour**, continuous course: Lat. *tenor*, from *tenere*, to hold.

81. "Gray had probably in mind that under the yew-tree [in Stoke churchyard] there is a tombstone with several words wrongly spelt and some letters ill-formed, and that even in the inscription which he composed for his aunt's tomb the word 'resurrection' is spelt incorrectly by the unlettered stone-cutter" (Bradshaw).

84. **that teach**, 'many a holy text' being treated, somewhat loosely, as a plural. **the rustic moralist**, the countryman who draws a moral from the tombstones. **to die**, how to die. Gray probably had in mind Bishop Ken's lines:

> "Teach me to live, that I may dread
> The grave as little as my bed;
> Teach me to die, that so I may
> Rise glorious at the awful day."

85-86. "Who ever resigned this pleasing anxious being *so as to become* a prey to dumb forgetfulness . . .?" *Prey* may be in apposition with *who* or with *being*. The proleptic use is somewhat obscure in English. Gray was probably influenced by his classical reading, and Mr. Tovey reminds us that Horace uses *victima nil miserantis Orci*, "the victim of pitiless Orcus," in precisely the same anticipatory sense in *Odes*, II. iii.

Cp. with this stanza Milton, *Paradise Lost*, II. 146:

> "For who would lose,
> Though full of pain, this intellectual being,
> Those thoughts that wander through eternity,
> To perish rather, swallowed up and lost
> In the wide womb of uncreated Night,
> Devoid of sense and motion?"

But it is not likely that Gray was thinking of annihilation: by the phrase 'dumb forgetfulness' he only meant that the dead cannot speak to the living and are in danger of being forgotten by them.

86. **pleasing anxious.** Cp. No. 56. 5-6, "Life! we've been long together, Through pleasant and through cloudy weather."

87. **precincts**, boundaries. Cp. "Not far off Heaven in the precincts of light," *Paradise Lost*, III. 88.

cheerful day. Cp. Virgil's wonderful picture of the dying Dido, *Aeneid*, IV. 691, *oculisque errantibus alto Quaesivit caelo lucem ingemuitque reperta*, "and with wandering gaze she sought the light in high heaven, and groaned as she found it."

89-92. "It has been suggested that the first line of Gray's stanza seems to regard the near approach of death; the second its actual advent; the third, the time immediately succeeding its advent; the fourth, a time still later" (Hales).

89. fond, affectionate. Contrast the use in No. 26. 46, "The fond complaint."

90 pious drops, tears of dutiful affection. *Pious* is here used in the sense of the Lat. *pius*.

92. "Ch'i veggio nel pensier, dolce mio fuoco,
Fredda una lingua, e due begli occhi chiusi
Rimaner dopo noi pien di faville.—Petrarch, Sonnet 169" (G.).

"For in my thought I see—sweet fire of mine!—
A tongue, though chilled, and two fair eyes, though sealed,
Fraught with immortal sparks, survive us still."

93. th' unhonour'd dead. Cp. a very beautiful modern poem, "To the Forgotten Dead," in *Lyrics and Ballads*, by Margaret L. Woods.

95. chance. See note on No. 15. 15.

97-100. This stanza contains several reminiscences of Milton:

(1) "Ere the blabbing Eastern scout,
The nice Morn, on the Indian steep
From her cabined loophole peep."—*Comus*, 138-140.

(2) ". . . though from off the boughs each morn
We brush mellifluous dews."—*Par. Lost*, v. 428-9.

(3) "Together both, ere the high lawns appeared
Under the opening eyelids of the morn,
We drove afield."—*Lycidas*, 25-27.

100. Here followed in the first draft of the poem:

"Him have we seen the greenwood side along,
While o'er the heath we hied, our labours done,
Oft as the woodlark piped her farewell song,
With wistful eyes pursue the setting sun."

"I rather wonder that he rejected this stanza, as it not only has the same sort of Doric delicacy, which charms us peculiarly in this part of the poem, but also completes the account of his whole day: whereas, this Evening scene being omitted, we have only his Morning walk and his Noon-tide repose" (Mason). Other editors have remarked that the 'hill,' the 'heath,' and 'favourite tree' of ll. 109-110—as also the 'rill,' 'lawn,' and 'wood' of ll. 111-112—involve a reference to the *three* scenes which he had haunted in youth.

101. beech. Cp. Gray's description of Burnham Beeches in his letter to Walpole, Sept. 1737. It ends, "At the foot of one of these squats me I (il penseroso) and there grow to a trunk the whole morning." See also the *Ode on the Spring*, No. 31. 13-15, where again we have a picture of a beech beside a stream. Gray

probably had in mind, moreover, Shakespeare's description of the melancholy Jaques in *As You Like It*, II. i. 30-32,

> "He lay along
> Under an oak, whose antique root peeped out
> Upon the brook that brawls along this wood."

105. **Hard by yon wood.** The first draft gave 'With gestures quaint.' Gray probably made the alteration when he had decided to cut out the stanza given in the note on l. 100. *Hard by.* Cp. note on No. 14. 4, "Fast by."

107. **woeful-wan**, *i.e.* woeful and wan.

114. **church-way path.** The phrase occurs in Shakespeare, *Midsummer Night's Dream*, v. i. 389:

> "Now is the time of night
> That, the graves all gaping wide,
> Every one lets forth his sprite
> In the *church-way paths* to glide."

In Shakespeare, therefore, the paths are paths in the churchyard leading to the church; but the 'church-way paths' of Stoke Pogis are paths leading from the high road to the churchyard (Bradshaw).

115. **(for thou canst read)** perhaps implies, as Prof. Hales says, that the 'hoary-headed swain' himself could not read, reading being a far from universal accomplishment in Gray's time.

lay, properly a 'song'—the German *lied*: here very loosely used for 'verses.'

116. **thorn**, hawthorn tree. The Pembroke MS. here contains this stanza, which was actually printed in the third edition of the *Elegy*, 1751, but omitted again in the 1753 edition:

> "There scattered oft, the earliest of the year,
> By hands unseen, are showers of violets found;
> The red-breast loves to build, and warble there,
> And little footsteps lightly print the ground."

Mason says it was omitted because Gray thought it too long a parenthesis in this place. Dr. Bradshaw adds that Gray may have rejected it as too fanciful, or because of its close resemblance to some lines in Collins' *Dirge in Cymbeline*:

> "To fair Fidele's grassy tomb
> Soft maids and village hinds shall bring
> Each opening sweet of earliest bloom,
> And rifle all the breathing spring . . .
> The redbreast oft, at evening hours,
> Shall kindly lend his little aid,
> With hoary moss and gathered flowers
> To deck the ground where thou art laid."

119. **science**, knowledge, as in No. 35. 50 and No. 48. 3, and in *1 Timothy*, vi. 20 (A.V.), "oppositions of science falsely so called."

frown'd not on, looked favourably upon. Cp. Horace, *Odes* IV. iii. *Quem tu Melpomene semel Nascentem placido lumine videris*, "Whom thou, Melpomene, hast once looked upon with kindly eye at his birth."

120. **melancholy**. Gray is undoubtedly thinking of himself in these lines. He often refers to his melancholy in his letters, and defines it in a letter to West, May 27, 1742: "Mine, you are to know, is a white Melancholy, or rather Leucocholy for the most part, which though it seldom laughs or dances, nor ever amounts to what one calls Joy or Pleasure, yet is a good easy sort of state." It is, in other words, the studious Melancholy of Milton's *Il Penseroso*.

123-4. The *tear* is the *bounty* of l. 121, and the *friend* the *recompense* of l. 122. In writing 'a friend' Gray is surely thinking of his dead friend West, though Dr. Bradshaw understands him to mean God Himself. The first interpretation is confirmed if we think with Mitford that the stanza was suggested by the noble lines in Cowley's poem on the death of Mr. William Hervey (*G. T.*, CXXXVII.):

> "Large was his soul; as large a soul as e'er
> Submitted to inform a body here;
> High as the place 'twas shortly in heaven to have,
> But low and humble as his grave;
> So high that all the virtues there did come
> As to the chiefest seat
> Conspicuous, and great;
> So low that for me too it made a room."

127. **trembling hope**. " . . . paventosa speme, Petrarch, Sonnet 114" (G.).

37. *O Mary at thy window be*

Nos. 37-40 form a group of love lyrics, charmingly simple and exquisitely musical, by ROBERT BURNS. *Mary Morison* was described by Burns as "one of my juvenile works"; but it bears no signs of immaturity.

Metre.—The arrangement of rhymes in each eight-line stanza is *a b, a b, b c, b c*. This 'octave on three rhymes' is shown in Henley and Henderson's note on *The Lament* (*Burns*, ed. 1901, I. 371) to have been a very favourite metre in Scotland. It had been used by Henryson (1430-1506?), who got it from Chaucer, by Gavin Douglas, Dunbar, and others; and Allan Ramsay had printed some twenty examples of it in his ballad book, *The Evergreen*, with which Burns was familiar.

2. **trysted**, 'appointed,' participial adj. formed from the substantive *tryst*, 'an appointment to meet.' The word *tryst* is a variant of *trust*.

5. **stoure**. The oldest meaning seems to be a storm of dust (Douglas' *Virgil*); then, metaphorically, trouble, vexation. Sometimes it is used in O.E. as well as Scottish, for a fight. It may be connected with the English *stir*.

9. **Yestreen**. See note on No. 13. 29.

13. **braw**, smart, The same word as the English and French *brave* and the German *brav*.

14. **toast**. The use of this word to signify a person whose health is drunk is said to be derived from the old custom of putting toasted bread in liquor: cp. Falstaff in *Merry Wives of Windsor*, III. v. 3, "Go fetch me a quart of sack; put a toast in't." See the story told in the *Tatler*, No. 24, June 4, 1709.

38. *O saw ye bonnie Lesley*

WRITTEN in 1792, in honour of Miss Lesley Baillie, of Mayfield, Ayrshire. "Mr. B., with his two daughters, accompanied with Mr. H. of G., passing through Dumfries a few days ago on their way to England, did me the honour of calling on me; on which I took my horse—though God knows I could ill spare the time—and accompanied them fourteen or fifteen miles, and dined and spent the day with them. 'Twas about nine I think that I left them, and riding home I composed the following ballad, of which you will probably think you have a dear bargain, as it will cost you another groat of postage. You must know that there is an old ballad beginning with:

My Bonnie Lizzie Baillie, I'll rowe thee in my plaiddie.

So I parodied it as follows, which is literally the first copy 'unanointed, unannealed,' as Hamlet says" (Letter to Mrs. Dunlop, Aug. 22, 1792).

Metre.—Iambic, with three accents in each line, and an extra syllable, which gives a trochaic or 'feminine' ending. The third line in several stanzas is lengthened by another syllable, and becomes an iambic line of four feet.

2. **ye**. Another reading is *she*.

border. See note on No. 11. 17.

6. **but**, only.

8. Another reading is "And never made anither."

13. **scaith**. See note on No. 18. 23, "Nae maiden lays her *skaith* to me."

17. **tent**, protect. A Scottish variant of the English *tend*.

18. steer, meddle with. The same word as the English *stir*.
22. Caledonie. Caledonia, the Latin name for Scotland.

39. *O my Luve's like a red, red rose*

The research of commentators—notably of Messrs. Henley and Henderson (*Poetry of Burns*, 1901 edition, III. 402)—has shown that each stanza of this exquisite lyric is derived from an earlier original. The first stanza is traced back to a blackletter ballad, *The Wanton Wife of Castle Gate*:

> "Her cheeks are like the roses
> That blossom fresh in June.
> O, she's like a new-strung instrument
> That's newly put in tune."

Another blackletter ballad, *The Unkind Parents, or the Languishing Lamentation of Two Loyal Lovers*, contains these verses:

> "Now fare thee well, my Dearest Dear,
> And fare thee well awhile;
> Altho' I go, I'll come again
> If I go ten thousand mile,
> Dear Love,
> If I go ten thousand mile . . .
>
> Mountains and rocks on wings shall fly,
> And roaring billows burn,
> Ere I will act disloyally:
> Then wait for my return."

Other songs contain such stanzas as this:

> "The Day shall turn to Night, dear Love,
> And the Rocks melt with the Sun,
> Before that I prove false to thee,
> Before my Life be gone, dear Love,
> Before my Life be gone."

Or this:

> "The seas they shall run dry,
> And rocks melt into sands;
> Then I'll love you still, my dear,
> When all those things are done."

The superiority of Burns' poem to these rude originals is obvious. We may give to him the praise that was given to Virgil, who borrowed freely from the old Italian poets: "he has touched nothing that he has not adorned." And if any reader finds in the fame of this lyric an injustice to Burns' nameless predecessors, he should reflect that the tiny seeds of poetry that lay hidden in their work would long ago have perished from memory if the touch of Burns' genius had not quickened them into lovely flowers.

40. *Ye banks and braes and streams around*

Highland Mary was Mary Campbell, in whose honour Burns also wrote the song, *My Highland Lassie.* It is worth remarking that there are no exact rhymes in this poem, their place being supplied, as so often in popular songs and ballads, by mere assonances.

2. **Montgomery, in Ayrshire, on the river Faile.**

41. *When the sheep are in the fauld, and the kye a' hame*

"THERE can hardly exist a poem more truly tragic in the highest sense than this: nor, perhaps, Sappho excepted, has any Poetess equalled it" (F.T.P.). Sir Alfred Lyall (*Tennyson*, p. 118) remarks that its resemblance to a genuine ballad "comes from that absence of colouring adjectives (there is but one in all the eight stanzas) which is the note of all primitive and popular verse—a woodnote wild that is very seldom caught and domesticated by elaborate culture": he contrasts with its simplicity the picturesque detail of Tennyson's *May Queen.*

The story of a woman who allows herself to be persuaded into marriage in the long-continued absence of a lover or husband whom she believes to be dead is a favourite theme in literature. "It is the Odyssey of humble mariners, and many traces of it may be found in the folklore and in the superstitions of Asia as well as of Europe, where the forgotten husband is liable to be treated on his reappearance as a ghostly *revenant*, or even as a demon who has assumed a dead man's body in order to gain entrance into the house" (Sir A. Lyall's *Tennyson*, p. 115). It is the theme of old sea-ballads, both English and Breton; of Mrs. Gaskell's romance, *Sylvia's Lovers*; of Tennyson's *Enoch Arden*, Crabbe's *Parting Hour*, and Adelaide Procter's *Homeward Bound.*

LADY ANNE LINDSAY (after her marriage, BARNARD) wrote this ballad, the only poem by which she is remembered, in her twenty-first year. She told the story of its composition long afterwards in a letter to Sir Walter Scott, July 8, 1823: "*Robin Gray*, so called from its being the name of the old herd at Balcarres, was born soon after the close of the year 1771. My sister Margaret had married, and accompanied her husband to London. I was melancholy, and endeavoured to amuse myself by attempting a few poetical trifles. There was an English-Scotch melody of which I was passionately fond. Sophy Johnstone, who lived before your day, used to sing it to us at Balcarres. She did not object to its having improper words, though I did. I longed to sing old Sophy's air to different words, and give its plaintive tones some little history of virtuous

distress in humble life, such as might suit it. While attempting to effect this in my closet, I called to my little sister, now Lady Hardwicke, who was the only person near me, 'I have been writing a ballad, my dear; I am oppressing my heroine with many misfortunes. I have already sent her Jamie to sea, and broken her father's arm, and made her mother fall sick, and given her auld Robin Gray for a lover; but I wish to load her with a fifth sorrow within the four lines, poor thing! Help me to one!' 'Steal the cow, sister Anne,' said the little Elizabeth. The cow was immediately *lifted* by me, and the song completed. At our fireside and amongst our neighbours *Auld Robin Gray* was always called for. I was pleased in secret with the approbation it met with; but such was my dread of being suspected of writing anything, perceiving the shyness it created in those who could write nothing, that I carefully kept my own secret." Lady Lindsay was born in 1750 and died in 1825.

4. gudeman. 'Goodman' is common in older English in the sense of (1) master of the house, (2) husband. Cp. A.V. of *Matthew*, xxiv. 43, "If the *goodman* of the house had known in what watch the thief would come."

9. na ... a week but only twa, not more than two weeks. The idiom often occurs in the old ballads, as in *Sir Patrick Spens*:

> "They hadna sail'd upon the sea
> A day but barely three,
> Till loud and boisterous grew the wind
> And gurly grew the sea."

27. wraith. See note on No. 12. 23.

29. greet, 'weep,' now only used in Scottish and northern dialects, but often found in old English. It occurs in English literature as late as Spenser, *Shepherd's Calendar*, April, "Tell me, good Hobbinoll, what garres thee greete?" ("what makes thee weep?").

42. *Duncan Gray cam here to woo*

WRITTEN by Burns for a Scottish tune—"a lighthorse gallop of an air," as he called it, "that precludes sentiment." The refrain that forms lines 2, 4, 8 of the first stanza should be understood as repeated similarly with the following stanzas.

3. Yule, Christmas, Old English as well as Scottish. Skeat follows Fick in explaining the word to mean 'noise,' especially the loud sound of revelry and rejoicing. *Jolly* (Fr. *joli*) is a derivative of *Yule*.

fou, full (of food and drink), merry with drink.

6. **skeigh**, properly 'skittish,' used of a horse or other animal. Applied to women it seems to combine the notions of coyness and disdain. The word is akin to the German *scheuch, scheue*, shy, and the English *shy* and *skittish*.

9. **fleech'd**. Cp. No. 11. 11, "nae wooing, nae fleeching."

10. **Ailsa Craig**, a rocky islet in the Firth of Clyde. It is 'deaf' because it is undisturbed by the screaming of the sea-fowl that frequent it.

12. **Grat**. See note on No. 41. 29.

14. **Time . . . tide**. Perhaps with an allusion to Shakespeare's "There is a tide in the affairs of men" (*Julius Caesar*, IV. iii. 218). 'Tide' properly means 'time' (which word is from the same root); the use of it for the flux and reflux of the sea is derived from this. Cp. "Alike to him was time or tide," in Scott, *Lay of the Last Minstrel*, I. xxi.

15. **sair to bide**, difficult to endure.

16. Cp. G. Wither's *Manly Heart* (*G. T.* CXXXI.):

> "Shall I, wasting in despair,
> Die because a woman's fair?"

18. **France**, substituted euphemistically for a less desirable locality.

43. *And are ye sure the news is true*

"BURNS justly named this 'one of the most beautiful songs in the Scots or any other language.' One stanza, interpolated by Beattie, is here omitted: it contains two good lines, but is out of harmony with the original poem" (F.T.P.).

The authorship of this poem is uncertain. Mr. F. T. Palgrave attributed it to W. J. Mickle (1735-1788), translator of Camoens into English verse, and author of the ballad *Cumnor Hall* which Scott quotes in the introduction to *Kenilworth*. But the only evidence is the fact that a copy was found among his papers in his own handwriting: he never included it among the poems published during his lifetime. The doubt cannot be set at rest. The song has often been ascribed to Jean Adam, or Jane Adams (1710-1765). The claim is rejected by the *Dictionary of National Biography* on the double ground that "it is unlikely that such a strain of home and married love could have been written by this wayward and unwedded woman," and that "her verses, although correct in phrase and sentiment, are inflated and childish." But Nos. 11 and 41 in this book are instances of poetic heights attained once in a lifetime by women-writers.

13. **bigonets**, little cap, diminutive of *biggin*, O.F. *béguin*, child's cap; or it may have come straight from the O.F. diminutive, *béguinet*.

15. baillie. Another form of the word *bailiff* with which it was formerly interchangeable; now obsolete in England, but retained in Scotland to signify a municipal magistrate corresponding to the English alderman (N.E.D.).

20. leal, the same word as *loyal*. *Leal* is used in Norman French, and *lel* in Middle English.

34. Gar, make. Cp. No. 42. 7, "*Gart* poor Duncan stand abeigh." The word occurs in Spenser: see the quotation given in note to No. 41. 29.

38. caller, fresh. It is an epithet of 'air' in Douglas' translation of the *Aeneid*, 1513, and the North-country fishwives still make use of the cry, "Caller Herrin'!"

41. will, Scottish for *shall*.

43. downright, quite, thoroughly. Cp. Shakespeare, *Love's Labour's Lost*, IV. i. 389, "They'll mock us now *downright*."

45. gin, S. for 'if,' is said to be for 'given,' as 'gif'—another Scottish form of 'if'—is said to be for the imperative 'give.'

48. the lave, the rest. Cp. No. 33. 17, "I'll get a blessin' wi' the lave."

44. *When I think on the happy days*

"BURNS himself, despite two attempts, failed to improve this little absolute masterpiece of music, tenderness and simplicity: this 'Romance of a life' in eight lines" (F.T.P.). The "two attempts" to which Mr. Palgrave here refers are doubtless the two songs, *How long and dreary is the night*, and *Simmer's a pleasant time*. In sending the first of these to Thomson, Burns wrote: "I met with some such words in a collection of songs somewhere, which I altered and enlarged." Messrs. Henley and Henderson have, however, shown that Burns' memory was at fault when he used the word 'enlarged.' The original of one song is a poem of nine stanzas found in the Herd MS. (the first four are given by Henley and Henderson, III. 325), and the original of the other is probably a fragment of eight lines in the Herd MS. (Henley and Henderson, III. 338). In other words, the two stanzas in the *Golden Treasury* are the two best stanzas of *How long and dreary is the night*, and they owe their precise form to Burns himself, though they are—especially in their rhymes—an echo of older songs.

3. Another version, "And now what seas between us roar."

4. eerie, full of fear, apprehensive. So De Quincey speaks of "feeling the sensation of eeriness as twilight comes on." Sometimes the word means 'inspiring fear'; cp. "the eerie side of an auld thorn," Burns.

6. Another version, "The joyless day how dreary!"

7. glinted, moved quickly. "Rare in the 15th century, subsequently first in Scottish writers of the 18th century; it has been adopted into English literary use in the 19th. Probably an altered form of the earlier *ylent*, which the rime shows to have been the original reading in two of the 15th century passages" (N.E.D.). Connected with *glance* and the Germ. *glänzen*, to shine.

45. *Of a' the airts the wind can blaw*

"THE last two stanzas are not by Burns" (F.T.P.). The two first were composed by Burns in his wife's honour, during their honeymoon. The two last, the work of John Hamilton, an Edinburgh music-seller, are spoken of contemptuously by Messrs. Henley and Henderson; but ll. 17-20 are surely equal to any others in the poem, nor need we admit that l. 22, though homely, is 'bathetic.'

1. airts, quarters, points of the compass. "Found only in Scottish writers from 15th to 18th centuries, but also used in some north of England dialects, and recently by some English writers" (N.E.D.).

14. shaw, a small wood in a hollow. Properly a *shady* place. Used by Chaucer—"Whider ridest thou under this grene *shaw*?"

17. westlin, a corruption of 'westland,' western.

22. Cp. in Burns' boyish verses, *Handsome Nell:*

> "She dresses ay sae *clean and neat*,
> Both decent and genteel;
> And then there's something in her gait
> Gars ony dress look weel."

27. fond, loving, as in Gray's *Elegy*, No. 36. 89, "On some fond breast the parting soul relies." Contrast the use in No. 26. 46, "The fond complaint."

wae, sorrowful, adj., as in No. 11. 22, "Women and bairns are heartless and wae."

46. *John Anderson, my jo, John*

THE title-line is old, but the rest of this exquisitely simple song is by Burns.

4. brent. A frequent epithet of 'brow' in Scottish literature. Jamieson says that "it is undoubtedly misapplied by Burns, when he contrasts it with *bald*." It seems to mean 'high, straight, upright.'

7. pow, 'head'; the same word as the English *poll*.

8. jo, sweetheart. "It seems to be merely Fr. *joye, joie*, used in the same manner as *mon joie*, as a term of endearment, equivalent to darling, my love, etc." (Jamieson).

11. canty. Cp. No. 42. 28, "crouse and canty."

47. *I'm wearing awa', Jean*

Caroline Oliphant, afterwards Lady Nairn (1766-1845), won fame as a writer of humorous ballads, Jacobite songs, and songs of sentiment and domestic pathos. "In her *Land o' the Leal*, *Laird o' Cockpen*, and *Caller Herrin'*, she is hardly, if at all, second to Burns himself. . . . Lady Nairn ranks with Hogg in her Jacobite songs, but in several she stands first and alone. Nothing in the language surpasses the exuberant buoyancy of *Charlie is my darling*, the swift triumphant movement of *The Hundred Pipers* and the wail of forlorn desolation in *Will ye no' come back again?*" (T. Bayne in *Dictionary of Nat. Biography*). The *Land o' the Leal* was sent in 1798 by Lady Nairn to her friend Mrs. Campbell Colquhoun, the sister of Scott's 'Willie Erskine,' who had lost her first-born child.

Metre.—The song was probably written 'by ear' to go with the tune for which it was composed, and it is hardly reducible to metrical rules. The prevailing foot is an anapaest, for which, as is customary in English anapaestic verse, an iambus is sometimes substituted. But several lines—*e.g.* "Now fare ye weel my ain Jean"—either contain an extra foot or break the rule generally laid down that three unaccented syllables must never come together in English verse.

48. *Ye distant spires, ye antique towers*

Gray's *Eton Ode* owes its undying popularity partly to its pleasant description of boy-life and partly to its epigrammatic conclusion. Its profound melancholy has often escaped notice. It was written at Stoke, August 1742, two months after the death of West, and whilst the poet was still estranged from Walpole. "Of the four members of the Quadruple Alliance, as they were called at Eton—Gray, Walpole, Ashton, and West—West was the one friend who was left to Gray in '42,—and when *he* died Gray must have felt very isolated" (Tovey).

Metre.—The same ten-line stanza is used by Gray in his *Ode on the Spring* (No. 31).

3. Science, knowledge, as in No. 35. 50, and No. 36. 119, "Fair science frown'd not on his humble birth."

4. "King Henry the Sixth, founder of the College" (G.). Cp. *The Bard* (No. 8. 90), "the meek usurper's holy head."

12. in vain. Here "Gray permits himself to refer to the constant pressure of regret for his lost friends; the fields are beloved in vain, and in Wordsworth's exquisite phrase he turns to share the rapture—ah, with whom?" (E. Gosse). For this association of "fields beloved" with the memory of a dead friend we may compare Cowley's poem *On the death of Mr. William Hervey* (*G. T.*, CXXXVII.)—the stanza beginning "Ye fields of Cambridge, our dear Cambridge, say,"—and Matthew Arnold's poem of *Thyrsis*.

13. careless, free from care.

19. "'And bees their honey redolent of Spring, Dryden's *Fable on the Pythagorean System*" (G.).

21. "His supplication to father Thames, to tell him who drives the hoop or tosses the ball, is useless and puerile. Father Thames has no better means of knowing than himself" (Dr. Johnson). Two sentences may be quoted from Mr. Tovey's admirable answer to the great critic: "The invocation itself and the question are mere conventions; and the *poetic* truth in Gray seems to be, but is not, subordinate."

23. margent green. The phrase occurs in Milton, *Comus*, 232, "By slow Meander's margent green."

29. In the Pembroke MS. the line runs, "To chase the hoop's elusive speed"—a reading which Mr. Tovey prefers: he thinks that Gray departed from it only because he wanted to use the phrase, "elusive speed," in his tragedy of *Agrippina*.

30. the flying ball. It is disputed whether the reference is to cricket or 'trap-bat-and-ball.'

32. murmuring labours ply, *i.e.* say over their lessons to themselves.

33. 'gainst, as a preparation for hours in class.

36. reign, realm, as in the *Elegy* (No. 36. 12), "her ancient solitary *reign*." The adventurers are going 'out of bounds.'

38. still, always.

42. pleasing and **possest** agree grammatically with *hope*, but in thought with the object of hope.

43. the tear, etc. Cp. T. Moore in *The Light of Other Days* (*G. T.*, CCLXIX.):

"The smiles, the tears,
Of boyhood's years."

45. buxom. For a full note on the history of this word see Hales, *Longer English Poems*, note on *L'Allegro*, l. 24. It is the A.S. *bocsum*, *i.e. bow-some*, flexible, pliant. In Chaucer and Spenser it means 'yielding,' 'obedient.' Later came the

meaning of 'brisk,' 'lively,' which the word bears in Shakespeare, *Pericles*, I. i. 23, in *L'Allegro*, and here.

47. **cheer**, expression of the face. Cp. "All fancy-sick she is and pale of cheer," *Midsummer-Night's Dream*, III. ii. 96. Originally *cheer* meant the face itself.

55. **'em**. "This abbreviation of *them*, or perhaps a survival of the O.E. *eom* is now a vulgarism or only used colloquially, but Gray printed it thus to avoid the unmusical sound of the *d* and *th*; and he has it in *Agrippina*:—'He perchance may heed 'em'" (Bradshaw).

61. **these**, *this* (71), *those* (75) = 'some,' 'others.'

68. **Envy wan and faded care.** The expressions have been traced to Milton: "With praise enough for *Envy* to look *wan*" (*Sonnet to H. Lawes*), "*care* Sat on his *faded* cheek" (*Paradise Lost*, I. 601-2).

69. Cp. Shakespeare, *Richard III.*, I. i. 9, "*Grim-visaged* war," and *Comedy of Errors*, V. i. 80, "*grim* and *comfortless* despair."

79. "Madness laughing in his ireful mood," Dryden's *Palamon and Arcite*, ii. 581" (G.).

83. **family**, in the sense of the Latin *familia*, not progeny, but household attendants. Cp. Dryden, *State of Innocence*, v. 1, "With all the numerous family of Death." "The ministers of Fate vex the soul: if man escapes these, more inevitably the ministers of Death vex the body, and the frame *must* yield to 'slow-consuming Age,' which appropriately comes last" (Tovey).

84. **queen**. "Death is always masculine in the English poets. Gray may have had *pallida mors* in his mind, and Hela, the Goddess of Death" (Bradshaw). One of the greatest of modern English painters, Mr. G. F. Watts, has always represented Death as a female figure.

89. "But while including Poverty among physical evils, Gray cannot forget that she is also an evil to the mind. Cp. *Elegy* [No 36. 51-2]:

> 'Chill penury repressed their noble rage,
> And froze the genial current of the soul'" (Tovey).

99. Cp. Blake's *Cradle Song* (No. 30. 15-16), "When thy little heart doth wake, Then the dreadful light shall break," and the quotation from Sophocles given in the note to that passage. Mr. Tovey quotes from Montaigne: "A quoy faire la cognoissance des choses, si nous en devenons plus lasches? si nous en perdons le repos et la tranquillité où nous serions sans cela?" ("Why acquire knowledge of things if we become thereby more sorrowful? if we thereby lose the repose and tranquillity which we should enjoy without it?")

49. *O happy shades! to me unblest*

"Written in 1773, towards the beginning of Cowper's second attack of melancholy madness—a time when he altogether gave up prayer, saying, 'For him to implore mercy would only anger God the more.' Yet had he given it up when sane, it would have been *maior insania* [greater madness]" (F.T.P.).

"Bounded on one side by the Ho-brook, a diminutive stream that crosses the road about midway between Olney and Weston, is a long narrow plantation, called locally the First Spinnie, but better known to readers of Cowper as the Shrubbery. It is threaded by a winding path, and in its midst stood the rustic hut or 'moss-house,' a favourite haunt of Cowper, which had on one side of it a weeping willow, and in front a beautiful circular sheet of water"—*Wright's Life of Cowper*, p. 357.

19. **secret**, far-withdrawn, secluded, the original sense of the word. With the thought of this stanza cp. Wordsworth's beautiful sonnet on the Trosachs, "There's not a nook within this solemn Pass" (*G.T.*, ccoxxxvi.).

50. *Daughter of Jove, relentless power*

Written at Stoke, August 1742, in the same month as the *Eton Ode* (No. 48) and in the same sad mood. It is the one poem of Gray, with the exception of the *Elegy*, to which Johnson gives unqualified praise:—"Of the *Ode on Adversity* the hint was at first taken from *O Diva, gratum quae regis Antium* [Horace, *Odes*, I. xxv.]; but Gray has excelled his original by the veracity of his sentiments and by their moral application. Of this piece, at once poetical and rational, I will not, by slight objections, violate the dignity." To the encomium of Johnson we may add the tribute which Wordsworth, consciously or unconsciously, paid to this poem when he wrote his own *Ode to Duty* (*G.T.*, cclii.). That Ode, which is sometimes regarded as the high-water mark of Wordsworth's genius, shows the influence of Gray in its first and last stanzas.

Metre.—Observe the effect of the concluding Alexandrine, *i.e* line of six feet, in adding weight and solemnity to the stanza.

1. **Daughter of Jove.** Explained by the motto which Gray prefixed to the Ode:

> Ζῆνα . . .
> τὸν φρονεῖν βροτοὺς ὁδώ-
> σαντα, τῷ πάθει μαθὰν
> θέντα κυρίως ἔχειν. (Aeschylus, *Agamemnon*, 176.)

("Zeus, who prepared for men
The path of wisdom, binding fast
Learning to suffering." *Lewis Campbell.*)

3. Cp. "when the *scourge* Inexorably, and the *torturing hour* Calls us to penance," Milton, *Paradise Lost*, II. 90. Two other phrases in this stanza recall *Paradise Lost*:

> "In *adamantine chains* and penal fire."—*P. L.*, I. 48.
> "Strange horror seize thee, and *pangs unfelt before*."
> —*P. L.*, II. 703.

7. **purple tyrants.** Horace's *Purpurei metuunt tyranni* (Tyrants clad in purple fear thee), *Odes*, I. XXXV. 12.

10. **design'd**, purposed.

11. **birth**, abstract for concrete, 'child.'

13. **lore**, instruction.

16. Cp. Dido's fine saying in Virgil, *Aeneid*, I. 630, *Non ignara mali miseris succurrere disco* (Not ignorant of sorrow myself I learn to assist the sorrowful). Also cp. Pope, *Elegy to the Memory of an Unfortunate Lady*, 45-46,

> "So perish all whose breasts ne'er *learn'd* to glow
> For others' good, or *melt at others' woe*."

With the whole of this second stanza cp. Bacon's remarks in *Essay* V. on the connection between Adversity and Virtue.

18. Cp. Milton, *Il Penseroso* (*G. T.*, CXLV. 1-2),

> "Hence, vain deluding Joys,
> The *brood of Folly* without father bred!"

21. **light**, predicative adj. in place of adv., lightly.

22. **summer friend.** The expression is found in George Herbert's *Answer*, "like summer friends, Flies of estates and sunshine." Mr. Tovey thinks that this is coincidence, and that Gray's original is rather Shakespeare, *Troilus and Cressida*, III. iii. 79, "For men, like butterflies, Shew not their mealy wings but to the summer." Cp. Gray's own lines in *The Bard* (No. 8. 69-70),

> "The swarm that in thy noon-tide beam were born?
> —Gone to salute the rising morn."

25. Cp. *Il Penseroso* (*G. T.*, CXLV. 16), "O'erlaid with black, staid Wisdom's hue."

28. Cp. *Il Penseroso* (*G. T.*, CXLV. 43), of the eyes of Melancholy—"till With a sad *leaden* downward cast Thou fix them on the earth as fast." "The form of Gray's phrase is after Dryden's *Cymon and Iphigenia*, 57, 'And stupid eyes that ever *loved* the ground.' Both in Dryden and Gray there is a reminiscence of the use of *amare* for to cling to, to be constantly fastened to, as in Horace's *Amatque Janua limen*" (Tovey).

30. **Charity.** The conception of Charity here is less exalted than in *I Corinthians*, XIII., but it has hardly suffered the complete degeneration of meaning that has too often overtaken it in modern speech.

32. Opposite this line in the Pembroke MS. Gray wrote ἁ γλυκύδακρυς (sweet in her tears). The word is an epithet of Ερως, Love, in the Greek poet, Meleager.

35. **Gorgon terrors.** Cp. *Paradise Lost*, II. 611, "Medusa with *Gorgonian terror* guards the ford." The Gorgons, in Greek mythology, were three sisters of frightful aspect, whose heads were covered with snakes instead of hair. Medusa, the most famous of the three, was supposed to turn to stone any mortal who looked upon her face.

36. **vengeful band.** The Eumenides or Furies of Greek mythology. They were not limited in number by Aeschylus or Euripides, though later poets made them three and named them. Gray here gives them names to suit his love of personifications. With this 'vengeful band' cp. the 'baleful train' and 'griesly troop' of the *Eton Ode*, No. 48. 55-90.

43. **philosophic train**, in contrast with the 'vengeful band.' If Gray had particularized, we should have had such figures as Milton set in attendance upon Melancholy (*Il Penseroso*, *G. T.*, CXLV. 45-55), 'Peace' and 'Quiet, 'spare Fast,' 'the cherub Contemplation' and 'the mute Silence.'

45, 46. **In allusion to his estrangement from Walpole.**

51. *I am monarch of all I survey*

ALEXANDER SELKIRK, a Scottish sailor, was left on the uninhabited island of Juan Fernandez in 1704 in consequence of a quarrel with the captain of his ship. He remained there till 1709, when he attracted the attention of an English ship, the *Duke*, commanded by Captain Woodes Rogers, and was taken on board. His adventures were described in Captain Rogers' *Cruising Voyage round the World*, 1712, in another book of travels published the same year, and in a pamphlet called *Providence Displayed, or a surprising Account of one Alexander Selkirk*. Defoe's *Robinson Crusoe* was doubtless suggested by the published narratives, though in detail it owes little to them.

It is interesting to compare with the simplicity of Cowper's verses the ornate passage in which Tennyson pictures the solitude of Enoch Arden. Each poem is excellent in its own very different style.

Metre.—Anapaestic lines of three accents. **The first anapaest is sometimes shortened to an iambus.**

6. sages. Cp. A. Marvell's *Thoughts in a Garden* (*G. T.*, CXLII); and Cowley's lines:

> "O solitude, first state of humankind
> Which blest remained till man did find
> Even his own helper's company:
> As soon as two alas! together joined
> The serpent made up three."

But one of the greatest of sages, Aristotle, has said that society is essential to man; to be independent of it one must be ἢ θηρίον ἢ θεός, 'either brute or God,' either less than man or more than man (*Politics*, I. ii. 14).

7. Cp. the words of Achilles when Odysseus met him in Hades: "Rather would I live on ground as the hireling of another, with a landless man who had no great livelihood, than bear sway among all the dead that be departed" (Homer, *Odyssey*, XI. 491, trans. Butcher and Lang).

17. Cp. Aristotle, *Ethics*, VIII. i. 3 (trans. Peters): "Love seems to be implanted by nature in the parent towards the offspring, and in the offspring towards the parent, not only among men, but also among birds and in most animals; and in those of the same race towards one another, among men especially—for which reason we commend those who love their fellowmen. And when one travels one may see how man is always akin to and dear to man."

19. Cp. *Psalms*, LV. 6, "O that I had wings like a dove."

24. sallics, properly 'leapings'—French *saillir* from Lat. *salire*, 'to leap'; specially used of 'outbursts of animal spirits.' So Swift wrote: "Some *sallies* of levity ought to be imputed to youth."

After this line Mr. F. T. Palgrave excised a stanza which developes more fully the thought of l. 22.

33. fleet. Cp. Virgil's *animum celerem* (*Aeneid*, IV. 285) finely rendered by Tennyson in the *Passing of Arthur*, "This way and that dividing the swift mind."

52. *Mary! I want a lyre with other strings*

"THE Editor would venture to class in the very first rank this Sonnet, which, with CCIV., records Cowper's gratitude to the Lady whose affectionate care for many years gave what sweetness he could enjoy to a life radically wretched. Petrarch's sonnets have a more ethereal grace and a more perfect finish; Shakespeare's more passion; Milton's stand supreme in stateliness; Wordsworth's in depth and delicacy. But Cowper's unites with an exquisiteness in the turn of thought which the Ancients would have called Irony, an intensity of pathetic tenderness peculiar to

his loving and ingenuous nature. There is much mannerism, much that is unimportant or of now exhausted interest in his poems; but where he is great, it is with that elementary greatness which rests on the most universal human feelings. Cowper is our highest master in simple pathos" (F.T.P.).

Cowper said that his poem *On the receipt of my Mother's Picture out of Norfolk* had given him more pleasure in the writing than any other, with one exception. "That one was addressed to a lady who has supplied to me the place of my own mother,—my own invaluable mother,—these six and twenty years." This Sonnet to Mrs. Unwin is the poem to which he thus refers. He had become an inmate of her house at Huntingdon in 1765, and he was never separated from her till her death in 1796.

Metre.—See the appendix on the sonnet in the present editor's edition of *Golden Treasury, Book IV.* Cowper's Sonnet follows the Petrarchan model, used by Milton.

2. **feign'd.** In allusion to poetic invocations of the Muse.

5. **shed my wings.** In contrast with Horace, who playfully represents his attainment of poetic immortality under the figure of turning into a swan (*Odes*, II. xx.), Cowper speaks more modestly of his poetic wings as if they were only his as long as he continued to write.

9. **a Book.** "And I saw the dead, small and great, stand before God; and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works" (*Revelation*, xx. 12). Very beautiful reference to the same 'Book' is made in another English sonnet—Leigh Hunt's on *Abou Ben Adhem.*

53. *The twentieth year is well-nigh past*

"Cette tendre et incomparable plainte, écrite avec des larmes" (This tender and incomparable lament, written with tears)—Sainte-Beuve, *Causeries du Lundi.*

"Presently we reached the same poet's stanzas to Mary Unwin. He read them, yet could barely read them, so deeply was he touched by their tender, their almost agonizing pathos."—*Personal Recollections of Tennyson*, by F. T. Palgrave, in *Tennyson's Life*, II. 501.

Written in 1793. "Still he exerted himself as much as it was possible for any person to do in such a state of mind; indeed no other case has been recorded of such a continued struggle against insanity. He sought relief in employment, in exercise, in improving his garden and orchard, in the society of those whom he loved, whenever it could be obtained, and sometimes, it appears,

whenever his malady did not preclude him from that resource, in prayer. These persevering efforts might perhaps have again availed for a while, as they had formerly done, had it not been for the melancholy spectacle, which was now continually before him, of his dear companion's increasing infirmities of body and of mind. About this time it was that he addressed to her one of the most touching, and certainly the most widely known of all his poems, for it has been read by thousands and tens of thousands who have never perused the *Task*, nor perhaps seen, or heard of, any other of his works. Hayley believed it to be the last original piece which he produced at Weston, and says, he questioned whether any language on earth can exhibit a specimen of verse more exquisitely tender."—Southey, *Life of Cowper*, ch. 17.

1. **twentieth year.** Cowper had suffered from a severe attack of his malady in 1773. It was really the second attack, but it was the first after he had gone to live with the Unwins.

10. **heretofore,** up to this point of time, as *adhuc* in Latin and 'hitherto' in English are used of time as well as of place.

18. **magic art.** In ancient incantations threads were often bound round the image of the person whose love it was sought to bind: cp. Virgil, *Eclogue* VIII. 73.

25. **auburn bright,** practically a compound adj. like Collins' 'dim-discovered" (No. 35. 37). The double epithet, in which the two adjectives do not modify each other's meaning, is different: *e.g.* 'genial loved' and 'gradual dusk' in No. 35.

54. *Obscurest night involved the sky*

"Cowper's last original poem, founded upon a story told in Anson's *Voyages*. It was written, March 1799; he died in next year's April" (F.T.P.). The story of Cowper's life at the time the *Castaway* was composed may best be read in Southey's moving narrative (*Life of Cowper*, ch. 18).

"If we try to discover what it is that gives the poem its intense pathos, we shall find that this is chiefly produced by the studied simplicity of the language, the absence of rhetoric or metaphor, the calmness of the narrator—a calmness of despair. The whole poem, except the last stanza, is a description of the agonies of the drowning man; but the key-note is struck in the third line, and we are conscious all along it is himself that Cowper is describing; *he* is the 'destined wretch,' the hopeless, helpless, friendless castaway."—F. Storr.

The passage in Anson's *Voyage Round the World* (ch. 8) runs as follows: "But in less than twenty-four hours we were attacked by another storm still more furious than the former; for it proved

a perfect hurricane, and reduced us to the necessity of lying to under our bare poles. As our ship kept the wind better than any of the rest, we were obliged in the afternoon to wear ship, in order to join the squadron to the leeward, which otherwise we should have been in danger of losing in the night. And as we dared not venture any sail abroad, we were obliged to make use of an expedient, which answered our purpose; this was putting the helm a weather, and manning the fore shrouds. But though this method proved successful for the end intended, yet in the execution of it, one of our ablest seamen was canted overboard; and notwithstanding the prodigious agitation of the waves, we perceived that he swam very strong, and it was with the utmost concern that we found ourselves incapable of assisting him; and we the more grieved at his unhappy fate, since we lost sight of him struggling with the waves, and conceived from the manner in which he swam, that he might continue sensible for a considerable time longer, of the horror attending his irrecievable situation."

3. **destined**, 'doomed,' a rare use of the word.

7. **Albión**, an old name for England, found in Pliny's *Natural History*, IV. XXX., and often used by the English poets. It is said to be derived from the white cliffs of Kent and Sussex.

19. **had**, *i.e.* would have.

52. **Anson**, George, Lord Anson, 1697-1762; sailed round the world, 18th Sept., 1740—15th June, 1744; defeated the French fleet off Finisterre, 3rd May, 1747.

56. **Descanting**, making observations, commenting. Cp. Shakespeare, *Richard III.*, I. i. 27, "to spy my shadow in the sun And *descant* on mine own deformity." It is properly a musical term, 'to play or sing an air in harmony with a fixed theme.'

61. Cp. *Matthew*, VIII. 26.

55. *In the downhill of life, when I find I'm declining*

"VERY little except his name appears recoverable with regard to the author of this truly noble poem, which appeared in the *Scripscrapologia, or Collins' Doggerel Dish of All Sorts*, with three or four other pieces of merit, Birmingham, 1804" (F.T.P.). Of all the other poems in this book we may say that their reputation rests securely on the judgment of the world of letters, although in many or all cases the *Golden Treasury* has widely extended the circle of their admirers. It seems only fair to the student to point out that this poem, rescued from oblivion by the judgment of one critic, stands on a somewhat different level. Some account of John Collins' life—he was an actor and

reciter—will be found in the *Dictionary of Nat. Biography*. He died in 1808.

With the feeling shown in this poem compare Herrick's *Thanksgiving to God for His House*, beginning "Lord, thou hast given me a cell Wherein to dwell."

Metre.—Anapaestic. Four accents in the first, three in the second, line of each couplet. An iambus is sometimes substituted for the first anapaest. Some of the lines have an unaccented syllable which gives them a trochaic or 'feminine' ending.

5. **pad-pony**, an easy paced pony. *Pad* is connected with *path*, and a pad-pony is properly a pony for riding on roads. Cp. the expression 'roadster,' used of a horse or bicycle.

15. **Nabob.** This name was given by the English in the eighteenth century to those of their countrymen who had acquired large fortunes in India and returned to England to spend them. These men became very unpopular from their ostentatious display of wealth. See the account of them in Macaulay's *Essay on Clive*.

19. Cp. W. Collins' *Ode to Evening*, No. 35. 3, and S. Rogers in No. 36. 3-4.

28. **thread.** Cp. Milton's *Lycidas* (*G. T.*, LXXXIX. 75), "Comes the blind Fury with the abhorred shears And slits the *thin-spun* life."

32. **Everlasting.** "Used with side-allusion to a cloth so named at the time when Collins wrote" (F.T.P.).

56. *Life! I know not what thou art*

ANNA LAETITIA AIKIN (Mrs. BARBAULD), 1743-1825, was a notable figure in English life at the close of the eighteenth and beginning of the nineteenth century. Her *Female Speaker*, a collection of 'elegant extracts' for young ladies, was a real educational force for many years; and her brother's *Evenings at Home*, to which she contributed, has not yet exhausted its usefulness. Her high-water mark in original poetry is reached in the beautiful lines which Mr. F. T. Palgrave excerpted from her *Ode to Life*—lines which are said to have attracted the admiration of Wordsworth. We have seen the gentle melancholy of Gray and Collins deepen into the settled gloom of Cowper's last utterances. It is well that in its last two poems the Third Book of the *Golden Treasury* should end upon a happier note.

GLOSSARY OF SCOTTISH WORDS IN BOOK THIRD.

a', all.
abeigh, aside.
aboon, above.
acquent, acquainted.
ae, one.
aff, off.
aft, oft.
a-gley, askew, awry.
a hame, at home.
ain, own.
airt, quarter.
an', and.
ance, once.
ane, one.
anither, another.
asklent, askance.
atween, between.
auld, old.
awa, away.

baillie, alderman.
baith, both.
bandsters, sheaf-binders.
beastie, diminutive of beast.
belang, belong to.
bickering, hurrying.
bide, endure.
big, build.
bigonet, little cap.
birk, birch.
bit, small.
blaw, blow.
bleer't, bleared.
blin', blind.
blins, blinds.
bluidy, bloody.
blume, bloom.
bogle, ghost
'bout, about.
braes, slopes.
braid, broad.
brak, broke.
brattle, scamper.
braw, smart.
breastie, diminutive of breast.
brent, straight.
bughts, sheepfolds.
but, without.
button gown, gown with buttons.

caller, fresh.
canna, cannot.
canty, gay.
carena, care not.
cauld, cold.
clamb, climbed.
cleaving, cleft.
coost, cast, carried.
cow'rin', cowering.
cozie, cosy.
craig, crag.
cranreuch, hoar-frost.
croun, crown, five shillings.
crouse, blithe.

daffin', joking.
daimen-icker, an odd ear of corn.
daurna, dare not.
dearie, sweetheart.
dee, die.
deil, devil.
dool, mourning.
doun, down.
dowie, dreary.
drearie, dreary.

dribble, drizzle.
drumlie, muddy.

ee, e'e, eye.
een, eyes.
e'en, even, evening.
eerie, full of fear.
eneuch, enough.

fain, glad.
fareweel, farewell.
fauld, fold.
fause, false.
faut, fault.
fleech, coax, pray.
foggage, after-grass.
fou, merry with drink
frae, from.
fu', full.

gabbin', jesting.
gaed, went.
gane, gone.
gang, go.
gar, make.
gart, forced, made.
ghaist, ghost.
gie, give.
gin, if.
glint, glance, move quickly.
gloaming, evening twilight.
grat, wept.
greet, weep.
gudeman, husband.
guid, good.

ha', hall.
hae, have.
hald, holding, possession.
hame, home.
har'st, harvest.
haughs, valley meadows.
hecht, promised.
hinging, hanging.
hizzie, hussie, jade.
housie, diminutive of house.

ilk, ilka, every.

jo, sweetheart.

knowes, knolls.
kye, kine.

laith, loath.
lane, alone.
langer, longer.
lassie, girl.
lave, remainder.
lav'rock, lark.
lea'e, leave.
leal, faithful.
leglin, milk-pail.
like, likely.
lilting, singing blithely.
linn, waterfall.
live-lang, live-long.
loaning, lane.
lo'e, love.
lowpin', leaping.
luve, love.
lyart, grizzled.

mair, more.
mak', make.
marrow, husband, lover.
maun, must.
mavis, thrush.
minds, reminds, remindest.
miss't, miss it.
mony, many.
muckle, much, large.

na, not.
nae, no.
naething, nothing.
nane, none.
no, not.
noo, now.

o', of.
och!, oh!
ony, any.
o't, of it.
oursels, ourselves.
ower, over.

pattle, plough-staff.
pleasure, *vb.*, give pleasure to.
pou'd, pulled.
pow, head.
pu'd, pulled.
pund, pound.

rin, run.
row, roll.
runkled, wrinkled.

sae, so.
saft, soft.
sair, sore, sorely.
saut, salt.
scaith, harm.
scorning, rallying, teasing.
sha', shall.
shaw, a small wood in a hollow, a spinney.
shearing, reaping.
shoon, shoes.
sic, such.
silly, feeble.
simmer, summer.
skaith, harm.
skeigh, proud.
slaes, sloes.
sleekit, sleek.
sma', small.
smoor'd, smothered.
snaw, snow.
snell, biting.
spak, spake.
stane, stone.
startle, start.
staw, stole.
steer, meddle with.
stibble, stubble.
stockins, stockings.
stoure, struggle.
stown, stolen.
syne, then.

tassie, cup.
tent, guard.
thegither, together.
the nicht, to-night.
thole, endure.
thrave, 24 sheaves of corn.
thraw, throw, twist.
thy lane, alone.
troth, truth.
trow, believe.
twa, two.
twined o', parted from.

unco, very.
unfauld, unfold.
urgit, urged.

wad, would.
wae, *subst.*, woe; *adj.*, woful.
waefu', woful.
wan, won.
wark, work.
warld, world.
wa's, walls.
wede, weeded.
wee, little.
weel, well.
westlin, western.
wha, who.
whase, whose.
whiles, at times.
wi', with.
win's, winds.
wist, knew.
wrack, wreck.
wrang, wrong.

yestreen, yester-night.
yon, that one.
younkers, young men.

NOTES TO BOOK IV.

BY

J. H. FOWLER, M.A.

ABBREVIATIONS.

A.S. = Anglo-Saxon, adj. = adjective, cp. = compare, Fr. = French, Ger. = German, Lat. = Latin, l. = line, N.E.D. = New English Dictionary (Oxford), O.F. = Old French, subst. = substantive. Notes borrowed from Mr. F. T. Palgrave are enclosed in inverted commas and followed by his initials (F. T. P.). Poems in Book IV. are referred to simply by their number in this volume: poems in other Books of the *Golden Treasury* are referred to by their number in the complete edition, preceded by the letters G. T.

No. I. *Whether on Ida's shady brow*

It is remarkable that these lines—a complaint that there is no more poetry left in the world—should have been written so shortly before the greatest outburst of poetry that England has known since the days of Elizabeth. The poem appeared in Blake's *Poetical Sketches*, 1783, so that it preceded by 15 years the famous joint volume of Wordsworth and Coleridge, *Lyrical Ballads*, 1798. Its author, William Blake, poet, painter, designer, and mystic, lived apart from his contemporaries, who altogether failed to understand him. He read the Elizabethan poets, and was influenced by them, but, not less than Wordsworth, he went direct to Nature for inspiration. Since Wordsworth taught English readers of poetry to appreciate truth and simplicity in verse, Blake, too, has had his admirers.

Very similar in thought is Matthew Arnold's poem, *The Progress of Poesy*, especially the line, "The mount is mute, the channel dry." Compare also his lines beginning "Though the Muse be gone away."

1. **Ida.** There were two mountains of this name celebrated in ancient poetry, (1) the mountain in the Troad on which the three goddesses appeared to Paris, and whence the gods often watched the Trojan war, (2) the mountain in Crete on which Jupiter was fabled to have been brought up.

No. II. *Bards of Passion and of Mirth*

WRITTEN by Keats on the blank page before Beaumont and Fletcher's tragi-comedy, *The Fair Maid of the Inn*.

The poets enjoy a double immortality—on earth and in Elysium. With the sentiment may be compared the loftier and more earnest strain in which Shelley afterwards claimed immortality for the writer of these lines:

> "Peace, peace! he is not dead, he doth not sleep!"
> (*Adonais*, stanzas 39 *et seq.*)

Metre.—The charm of the poem depends largely on the free, apparently careless, in reality consummately skilful, variation of the simple metre. There are four accents in each line, and the general effect is trochaic. But three lines (10, 22, 30) have an extra syllable at the beginning, and several others an extra unaccented syllable at the end. Without such variation we should have the monotonous metre that Touchstone ridicules in *As You Like It*, calling it "the very false gallop of verses," and offering to rhyme Rosalind thus, "eight years together, dinners and suppers and sleeping hours excepted."

4. **double-lived,** 'having two lives,' used by Keats for 'having a second life.' For the form cp. 'long-lived.'

8. **parle** (Fr. *parler*), same word as *parley*, which Shakespeare uses both as noun and verb. Generally 'conference with an enemy'; here used, in accordance with its etymology, simply for 'speech.' Milton uses the form 'parle.'

11. **Elysian.** Compare the noble description (partly imitated from Virgil, *Aeneid*, VI. 639) in Wordsworth's *Laodamia*:

> "He spake of love, such love as Spirits feel
> In worlds whose course is equable and pure;
> No fears to beat away—no strife to heal—
> The past unsigh'd for, and the future sure;
> Spake of heroic hearts in graver mood
> Revived, with finer harmony pursued;
>
> Of all that is most beauteous—imaged there
> In happier beauty; more pellucid streams,
> An ampler ether, a diviner air,
> And fields invested with purpureal gleams:
> Climes which the sun, who sheds the brightest day
> Earth knows, is all unworthy to survey."

12. **Dian**, Diana, a Roman goddess, identified by the Romans themselves with Artemis, the Greek virgin goddess, whose favourite occupation was hunting: the fawn was specially connected with her, and she is sometimes represented in a chariot drawn by two fawns.

13. **tented**, dwelling under tents. It generally means 'covered with tents' as in 'the tented field' (*Othello*, I. iii.), 'tented shores' (XCVII. 54).

14. **rose-scented**, an instance of Keats' skill in the formation of compounds. How far is this a merit? A language dies if it becomes incapable of 'growing' new words. But nothing requires greater caution than such coinage on the part of a poet. We may say that (1) he must not coin words or compounds without a good reason, (2) they must be pleasing to the ear, (3) they must not suggest any incongruous associations. Within these limits a poet may study freshness of diction.

18. **trancéd**. A 'trance' is a 'transit' or 'passage,' then 'an absence of sensation or power to feel.' So Keats apparently means 'without sense or feeling.'

20. **numbers** (Lat. *numerare*, through the French), applied to the counting of the succession of feet in a verse, and so used for 'poetry.'

21. **golden**, a favourite epithet of the poets for 'delightful,' 'precious.' So Homer speaks of 'golden Aphrodite.' We speak of 'The Golden Legend,' 'golden deeds,' 'The Golden Treasury,' etc.

28. **slumber'd**, for 'slumbering.' The licence which Keats allows himself in the invention of participial forms is not always justifiable.

cloying. The intransitive use for 'to be cloyed, satiated, is very rare, but an example is given in *N.E.D.* under date 1721.

30. **little week**, the short space of mortal life. With this description of the subjects of poetry we may compare Terence's famous profession, *Homo sum; nihil humani a me alienum puto*, and Virgil's equally famous line, so often quoted (apart from its context) as the noblest expression of the function of poetry, *Sunt lacrimae rerum et mentem mortalia tangunt.*

No. III. *Much have I travell'd in the realms of gold*

One of the finest tributes ever paid by one poet to another (in this case to two others). Keats wrote it in 1815, in his twentieth year. It is the first poem in which his genius stands fully revealed. Like Shakespeare, he had "little Latin and less Greek"; or rather he had no Greek at all, though he had picked up a good deal of classical mythology in his school-days. No one contri-

buted more than Keats to the revival of the love of the bright Hellenic spirit at the beginning of the nineteenth century: but his wonderful insight into that spirit was the gift of nature, not the fruit of learning.

Metre.—See Appendix on Sonnet.

1. **realms of gold.** The world of books is imagined as divided into kingdoms. 'Realms of gold' are regions where the explorer may hope to find gold; but the phrase had also a reference to the metaphor 'golden' as applied to books (cp. II. 21). 'Western islands' seems to suggest the Hesperides and the Atlantis of the ancients: the earthly paradise was generally imagined to lie westwards beyond the Straits of Gibraltar and the Atlantic Ocean. Westwards, too, beyond 'the Spanish Main' went the modern seekers after new 'realms of gold.' But perhaps Keats only meant the English and Latin poets as distinguished from the Greek. The poets are further represented as holding their kingdoms under Apollo, the god of music and poetry.

4. **fealty**, "true service," from Latin *fidelitas*, through O.F. *feaute*, *fealte*.

6. **deep-brow'd**: see note on 'drear-nighted, XXVIII. 1.

demesne, pronounced "di-mēn." It is properly the substantive of an O.F. adjective meaning 'belonging to a lord.' The Anglo French spelling is due to the old law-books. Possession; an estate possessed; the land subject to a king or prince.

7. **Serene**, Lat. *serenus*, 'bright,' 'clear,' of weather. Here the adj. is used as subst.

8. **Chapman** (circa 1557-1634) translated the *Iliad* and *Odyssey* into English rhyming verse, the first into long lines of seven iambic feet, the second into the ordinary ten-syllable heroic couplet. He speaks out "loud and bold," retaining much of the Homeric fire and swiftness of movement, and—when read in sufficient quantities for the impression of his crudities to wear off—may still be enjoyed. Yet, as Mr. Palgrave notes, "to find in Chapman's Homer the 'pure serene' of the original, the reader must bring with him the imagination of the youthful poet;—he must be 'a Greek himself,' as Shelley finely said of Keats."

11. **Cortez, a mistake of Keats.** It was not Cortez, the conqueror of Mexico (1485-1554), who discovered the Pacific, but Vasco Balboa, the Spanish navigator. The date of the discovery is given as September 25, 1513.

No. IV. *All thoughts, all passions, all delights*

THIS poem is taken from the second (1800) edition of the *Lyrical Ballads*. An earlier form of it, entitled *The Dark Ladie*, had appeared in *The Morning Post*, December 21, 1799. A still

earlier version has been printed in an interesting little volume, *Coleridge's Poems: a Facsimile Reproduction of the Proofs and MSS. of some of the Poems*, edited by J. D. Campbell (Westminster, 1899).

The qualities that give *The Ancient Mariner* its high place in English literature are largely present here also. There is the same revival of the simplicity of the ancient ballad. There is the same subtlety of psychological analysis, so foreign to the ancient ballad, which stamps the poem as the work of a reflective philosopher. There is the same power of representing a scene vividly by a few strokes of the pen. There is the same fascination of melody, increasing the power of the poem upon us each time we re-read it.

1. We may compare the song in the *Merchant of Venice*, III. ii.:

> "Tell me where is fancy bred?
> Or in the heart or in the head?
> How begot, how nourished?
> Reply, reply.
> It is engender'd in the eyes,
> With gazing fed; and fancy dies
> In the cradle where it lies."

(Fancy = love). Coleridge's answer is different.

17. It has often been remarked that happy youth finds a special pleasure in sad poetry or music. Cp. Wordsworth's *Ode to Lycoris*, stanza 2, "In youth we love the darksome lawn."

25. **flitting**, quickly coming and going.

30. **brand** (same root as German *brennen*, to burn), properly a burning stick or torch. Applied to a sword in quite early English, apparently from its terrible gleam when in motion.

42. **crazed.** To 'craze' is (1) literally, to 'break'; (2) metaphorically, to break down in health, impair ('Till length of years and sedentary numbness craze my limbs,' Milton, *Samson Agonistes*); (3) to impair in intellect, drive mad.

lovely, now applied only to women or children, was less restricted in its use in older English.

45. **savage den**, lair of wild beasts.

53. **unknowing**, not knowing, seems formed by false analogy. There are two prefixes *un*, one prefixed to substantives, adjectives and adverbs, meaning 'not,' much commoner in Old English than now (*e.g.* un-famous, un-right, as well as un-even, un-fair, etc.), the other prefixed to verbs to express the reversal of an action (*e.g.* to un-lock). Both prefixes are used with the past participle, which is therefore ambiguous in meaning in some cases; *i.e.* 'unlocked' might mean 'opened after closing' or simply 'not closed.' But the first prefix ought not to be used

with a present participle when it is a real participle, not a mere adjective.

63. **yellow.** This seems a simple epithet enough for 'forest-leaves.' Yet in nothing more than in such simple but vivid and truthful epithets does the poetry of Wordsworth and Coleridge differ from most poetry of the earlier eighteenth century. The town poets used purely conventional epithets for natural objects; Wordsworth and Coleridge expressed the impressions they had received directly from nature. To some readers this epithet 'yellow' will at once recall the landscapes of the pre-Raphaelite brotherhood of painters, who also tried to rescue art from the conventions into which it had fallen and to reproduce nature as they found it. (Coleridge was ridiculed by Byron for speaking of the 'yellow-green' in the western sky after sunset: see his ode, *Dejection.*)

66. **ditty,** from the Latin *dictatum*, past participle of *dictare*, a 'lesson,' 'exercise,' was not at first limited to verse. In the *Romaunt of the Rose* Cicero's treatise *De Amicitia* is called a ditty. Afterwards it was used chiefly of songs (in Shakespeare and other poets, often of the songs of birds), especially ballads or simple poems.

69. These 'impulses of soul and sense,' particularised in lines 71-76, are the thoughts, passions and delights of the first stanza.

73. **kindle,** produce. The verb 'kindle' in the sense of 'produce' is said to have a different origin from the same verb in the sense of 'inflame.'

76. **subdued.** Observe here and throughout the poem how skilfully Coleridge uses the repetition of words and phrases. He is never afraid of tautology. Cp. in the *Ancient Mariner*:

> "*The western wave* was all aflame,
> The day was well-nigh done!
> Almost upon *the western wave*
> Rested the *broad* bright *Sun*;
> When that strange shape drove suddenly
> Betwixt us and the *Sun*.
> And straight the *Sun* was flecked with bars,
> (Heaven's Mother send us grace!)
> As if through a dungeon grate he peered
> With *broad* and burning face."

77. The earlier version inserted a stanza here, which is worth quoting:

> "While Fancy, like the midnight torch
> That bends and rises in the wind,
> Lit up with wild and broken lights
> The tumult of her mind."

90. **bashful,** 'shy.' Cp. to 'abash' = to 'confuse with shame,' *Tempest*, III. i. 81.

No. V. *O talk not to me of a name great in story*

"The most tender and true of Byron's smaller poems" (**F.T.P.**). Written by him on the road between Florence and Pisa.

Metre: There are four accents in each line. The prevailing foot is an anapaest (⏑ ⏑ —) for which an iambus is sometimes substituted; and there is an extra unaccented syllable at the end of each line.

1. **story**, history.

3. **myrtle and ivy.** Milton associated these with the laurel in the opening lines of *Lycidas*:

> "Yet once more, O ye laurels, and once more
> Ye myrtles brown, with ivy never sere."

There all three are combined to form the poet's garland, which Milton describes himself as about to assume prematurely ("I come to pluck your berries harsh and crude"). Here the myrtle and ivy are *contrasted* with the laurel. At Greek banquets a bough of myrtle was held by each guest in turn as he sang. (Cp. Aristophanes, *Clouds*, 1364, and the well-known Athenian drinking-song, 'I'll wreathe my sword in myrtle now.') The ivy was sacred to Bacchus. These two, as emblems of youthful jollity, are contrasted with the laurel, the crown of the victor.

sweet two-and-twenty. Cp. the song, 'O mistress mine,' in Shakespeare's *Twelfth Night*:

> "Come and kiss me, sweet-and-twenty,
> Youth's a stuff will not endure."

4. **plenty**, subst. inaccurately used for adj. 'plenteous.' Derived (through French) from Latin *plenus*, 'full.'

6. **May-dew.** The dew in May was supposed to have miraculous properties; to bathe the face in it was to secure perpetual beauty.

11. **discover**, reveal.

No. VI. *O Brignall banks are wild and fair*

This and No. xxxi. are songs from Sir W. Scott's poem of *Rokeby*.

1. **Brignall**, near Barnard Castle in the North Riding of Yorkshire; the *Greta* is a tributary of the Tees. 'Dotheboys Hall' (*Nicholas Nickleby*, chap. iv.) was 'near Greta Bridge, in Yorkshire.' For Scott's use of place-names see note on lvi. 1.

4. Notice the omission of the relative 'that' at the beginning of this line. Generally speaking, poetry tends to omit relatives and conjunctions when they can be spared without injury to the sense.

25. read, suppose, conjecture. The radical meaning of the word (Ger. *reden*) is 'to put or place before.' From this come various meanings, *e.g.* to place before the mind, *i.e.* conjecture, imagine, consider, consult, advise; to place before others, *i.e.* declare, tell; to place writing before others, *i.e.* to speak it aloud.

26. palfrey, a saddle-horse. The word is in early use in English, derived through the French from the low Latin *paraveredus*, a hybrid formation from the Greek παρά, 'beside' (so 'extra'), and *veredus*, late Latin, 'a post-horse.' The modern French form is *palefroi*.

27. ranger, one who ranges a forest, the officer in charge of it. To 'range' meant 'to set in a rank,' so 'to scour a country with an array of armed men' (Skeat); then, to 'traverse' or 'rove over.'

28. greenwood. This compound (cp. 'greensward') occurs as early as Chaucer.

29. winds, 'blows,' the same word as the subst. 'wind.' Cp. Milton, *Lycidas*, "What time the gray-fly winds her sultry horn."

37. brand. See note on IV. 30.

musketoon, from It. *moschettone*, a short musket carried by cavalry in 17th and 18th centuries (Stanford).

39. Dragoon, orig. a kind of musket, so-called from its 'breathing fire' like a dragon; then, a cavalry soldier armed with this weapon.

40. list, 'listen,' 'give heed to,' an extension of an A.S. word meaning 'to desire' (cp. 'listless').

tuck, properly tuckett, a flourish on a trumpet. The word is said to be of Teutonic origin and connected with 'touch,' but it is certainly the same as the Italian word *toccata*, a prelude to a piece of music (Skeat).

47. mickle, a longer form of 'much.' Both forms occur in early English.

48. would reign, the relative 'who' is omitted.

51. fiend, A.S. an enemy, especially used of evil spirits. The *ignis fatuus*, or Will o' the Wisp, is meant by 'the fiend whose lantern lights the mead.' See the description of him in Milton's *L'Allegro* (where he is called 'the drudging goblin' and 'the lubber fiend'); *Comus*, l. 432; *Paradise Lost*, ix. 634-42.

No. VII. *There be none of Beauty's daughters*

Written in 1816.

Metre: There are three accents in each of the eight lines of the stanza, except the second and fourth, which have only two. The rhythm is iambic, varied by anapaests (⏑ ⏑ —).

10. **Her bright chain.** The picture is of the moonbeam lying across the waters, but the thought is suggested of the mysterious influence of the moon on the tides. Cp. Walt Whitman:

> "Silently as the water follows the moon,
> With fluid steps anywhere around the globe."

No. VIII. *I arise from dreams of thee*

A NOTE on the manuscripts of this poem, and on its composition, will be found in Mr. Buxton Forman's large edition of Shelley. Whether Shelley wrote the verses to a special Indian air is not known; they were written for his friend, Mrs. Jane Williams, who used to sing them.

Metre: Three accents in each line, the feet iambic with an anapaest sometimes substituted in the first place. Observe the effect of this initial anapaest in giving swiftness to the line. Lines where the sense requires slow movement—"I die, I faint, I fail"—are purely iambic.

11. **champak**, an Indian tree of the Magnolia genus, which has fine fragrant yellow blossoms (Stanford).

fail. This word is left without its proper rhyme in line 15. Shelley might easily have written 'pine,' but the correspondence with line 18—"I die, I faint, I fail!"—would then have been left incomplete.

12. **like sweet thoughts.** The faint sweet odours, vanishing even as we become conscious of them, are compared to the fugitive, scarcely apprehended, thoughts of a dreamer. To Shelley the world of imagination is so much more real than the material world that he is always explaining things in the real world by reference to the other. The 'dead leaves' in Autumn suggest to him "ghosts from an enchanter fleeing" (CXV. 3). The voice of the hushed city at noon is "soft like Solitude's" (LXIII. 9). Most poets, conversely, explain things in the imaginary world by images drawn from the material world.

13. **complaint.** The song of the nightingale is often so called in Elizabethan poetry, as it is called *querela* in Latin.

No. IX. *She walks in beauty, like the night*

WRITTEN in 1814 in honour of a cousin, "the beautiful Mrs Wilmot."

8. **Had**, would have.

9. **raven**, black like the raven's.

14. **eloquent**, explained by the lines that follow.

No. X. *She was a phantom of delight*

Composed in 1804. In 1802, Wordsworth had married Mary Hutchinson, who in childhood had been his fellow-pupil in a dame's school at Penrith. It was she undoubtedly who inspired the poem, of which Wordsworth tells us that "it was written from my heart as is sufficiently obvious." An interesting account of the poet's wife and also of his sister, Dorothy Wordsworth, will be found in De Quincey's *Lake Reminiscences* (Vol. II., pp. 236, 282, of the 1896 edition of the Collected Writings). De Quincey says that Mrs. Wordsworth "furnished a remarkable proof how possible it is for a woman neither handsome nor even comely according to the rigour of criticism—nay, generally pronounced very plain—to exercise all the practical fascination of beauty, through the mere compensatory charms of sweetness all but angelic, of simplicity the most entire, womanly self-respect and purity of heart speaking through all her looks, acts, and movements."

We may compare the exquisite lines that Tennyson wrote at the close of his life in dedicating his last book to his wife ("There on the top of the down"), and Browning's beautiful tributes to his wife, *By the Fireside*, *One Word More*, and the invocation ("O lyric love") in *The Ring and the Book*.

No. XI. *She is not fair to outward view*

Hartley Coleridge, son of S. T. Coleridge, was born in 1796 and died in 1849. He was buried at Grasmere, where his grave is near Wordsworth's. He was the child in whose honour Coleridge wrote the fine poem, *Frost at Midnight*:

> "I was reared
> In the great city, pent 'mid cloisters dim,
> And saw nought lovely but the sky and stars.
> But thou, my babe! shalt wander like a breeze
> By lakes and sandy shores, beneath the crags
> Of ancient mountains, and beneath the clouds
> Which image in their bulk both lakes and shores
> And mountain crags: so shalt thou see and hear
> The lovely shapes and sounds intelligible
> Of that eternal language, which thy God
> Utters, who from eternity doth teach
> Himself in all, and all things in Himself. . . .
> Therefore all seasons shall be sweet to thee. . . ."

Wordsworth also celebrated his beautiful childhood in exquisite verse, the lines *To H. C., Six Years Old*, in which he foretold that Nature would preserve for him "by individual right, A

young lamb's heart among the full-grown flocks." (See also CXXXI. 85-128.)

There is something inexpressibly sad about the futility of a life begun under such splendid auspices. Hartley Coleridge's life was almost entirely one of failure, though he wrote some charming poems, of which one has attained the honour of a place in this collection.

No. XIII. *She dwelt among the untrodden ways.*

On the four poems that follow (XIII.-XVI.) Mr. Aubrey de Vere writes (*Essays chiefly on Poetry*, Vol. I., p. 152):

"That these poems are love-poems is certain: whether they were founded on reality, the poet has left unrecorded.

"No one was less disposed than Wordsworth to minister to that vulgar curiosity which in these days respects no sanctuary. The egotism with which his poetry has been charged was commonly of a wholly different sort: the "Mind of Man" he speaks of as

'My haunt, and the main region of my song:'

in studying human nature, his own breast was the nearest mirror of humanity into which he could look; and it is a human, not an individual interest in himself that is so frankly revealed in his philosophical verse. He was confidential on subjects respecting which others have nothing to confide; but confidences such as those in which some poets have been profuse would have been against his instincts."

If these poems had never been written, we might perhaps have felt that there was something lacking in Wordsworth—that infinite tenderness which is perhaps the most deeply poetic thing in poetry. This depth of emotion is not inconsistent with—rather it is essentially connected with—the severest self-restraint in expression. How little these lines *say* as compared with the much that they *imply*!

The "Lucy" series contains one other poem, a very striking one, not included in *The Golden Treasury*. It begins "Strange fits of passion have I known." See also the little poem beginning, "Among all lovely things my love had been."

2. Dove. The 'place where' is not important, and there is nothing to be gained by trying to identify it. There is a beautiful river Dove in Derbyshire, a tributary of the Trent, and there is a Dove Crag on the small lake of Brother's Water in Westmoreland. But

"Be Yarrow stream unseen, unknown!
It must, or we shall rue it;
We have a vision of our own,
Ah, why should we undo it?"

No. XIV. *I travell'd among unknown men*

11. Wheel, the spinning wheel, worked by the hand, once to be found in every well-ordered English household, now entirely obsolete owing to the introduction of machinery. "I could write a treatise of lamentation upon the changes brought about among the cottages of Westmoreland by the silence of the spinning wheel. During long winter nights and wet days, the wheel upon which wool was spun gave employment to a great part of a family. The old man, however infirm, was able to card the wool, as he sat in the corner by the fireside; and often, when a boy, have I admired the cylinders of carded wool which were softly laid upon each other by his side. Two wheels were often at work on the same floor; and others of the family, chiefly little children, were occupied in teasing and cleaning the wool to fit it for the hand of the carder." (Wordsworth.)

13. thy nights concealed. A superfluous addition if we look at the bare prosaic fact, and yet just the most exquisite touch in the poem.

14. bowers. The word first means 'dwelling' (O.E.); (2) 'a vague poetic word for an idealized abode, not realized in any actual dwelling': cp. Milton, 'The bower of earthly bliss'; (3) an inner apartment, especially a lady's private apartment or boudoir; (4) a place closed in with trees, a leafy covert, arbour. It is a favourite word with Wordsworth (cp. XV. 10), and with Scott (XXXIII. 5.) The latter uses it in sense (3); Wordsworth in a sense which here at least vaguely combines (2), (3) and (4).

No. XV. *Three years she grew in sun and shower*

WORDSWORTH'S poetry is full of 'the education of Nature.' For that education as experienced in his own life, see especially *The Prelude* and *Lines composed a few miles above Tintern Abbey*. Again, we may compare the influence of life-long contact with Nature upon the shepherd Michael in Wordsworth's story of that name, and contrast the fatal influence of tropical Nature upon a sensuous temperament as conceived by him in the poem *Ruth* (CXIII. in this volume).

Of the sixth stanza of this poem and of X. 15-16, Ruskin says (*Sesame and Lilies*, Lecture II., of Queens' Gardens): "There are two passages of that poet who is distinguished, it seems to me, from all others—not by power, but by exquisite rightness—which point you to the source, and describe to you, in a few syllables, the completion of womanly beauty."

12. kindle or restrain. Observe the correspondence to 'law and impulse' in line 8.

16. **breathing balm.** 'Breathing' is used here as a participial adjective intransitive. Compare for the thought,

> "And balmy drops in summer dark
> Slide from the bosom of the stars."
>
> —*Tennyson.*

We may contrast the voluptuous influence of tropical Nature described in *Ruth* (CXIII. 133-138).

17. **silence.** Cp.

> "The silence that is in the starry sky,
> The sleep that is among the lonely hills."

19. **the floating clouds.** Cp. XCIV., "I wander'd lonely as a cloud That floats on high o'er vales and hills."

state, prop. 'condition,' especially the condition of high rank; here 'stateliness,' 'magnificence.'

27. **secret,** Latin *secretus*, 'far-withdrawn.' So Milton 'On the secret top Of Oreb or of Sinai,' which Bentley strangely emended to 'On the sacred top.'

29. Observe how beautifully the 'murmuring sound' of rivulets and waterfalls is reproduced in this line. Cp. a wonderful passage in a letter of T. E. Brown's which describes the rivulets on a Swiss Alp: "The grass seems to be all flowers, and the flowers to be all grass: the closest-grained math I ever beheld; and through it everywhere, led by careful hands, go singing, hissing rather, like sharp silver scythes, the little blessed streams." (*Letters of T. E. Brown*, Vol. I., p. 77.) Here the kind of rill and kind of sound, are different, and the onomatopoeic effect in the language is correspondingly different.

31. **vital.** The epithet recalls us to line 13. "There are deadly feelings of delight; but the natural ones are vital, necessary to very life." Ruskin, *Sesame and Lilies.*

35. **She and I.** Observe that Nature is still the speaker.

42. **never more.** From Sophocles, with his *πανύστατον δὴ κοὔποτ' αὖθις ὕστερον*—"For the last, last time and never again hereafter"—in the dying speech of Ajax, the pathos of this inexorable 'never more' recurs often in poetry.

No. XVI. *A slumber did my spirit seal*

THERE is no denial here of the immortality so nobly proclaimed by Wordsworth himself in his *Ode* (CXXXI.); only the contrast inevitably forcing itself upon the mourner between the loved human form as it was and as it is. Similarly, after Hallam's death, Tennyson's mind is pre-occupied with the thought of the

ship bringing home the mortal remains (*In Memoriam*, Cantos IX.-XIX.), especially such lines as :

"And hands so often clasped in mine
Should toss with tangle and with shells,"

or "And dead calm in that noble breast
Which heaves but with the heaving deep."

With this perfect elegy of eight lines may be compared W. S. Landor's lines in memory of Rose Aylmer :

"Ah, what avails the sceptred race !
Ah, what the form divine !
What every virtue, every grace !
Rose Aylmer, all were thine.
Rose Aylmer, whom these wakeful eyes
May weep, but never see,
A night of memories and sighs
I consecrate to thee."

The two poems are alike in their self-restraint, so characteristic of the best classical poetry. Wordsworth's elegy Mr. Aubrey de Vere describes as "a dirge which those who confound the passionate with the exclamatory will do well to pass by, but which to others will represent, in its stern brevity, the tragic rising to the terrible."

7. **diurnal.** Cp. Wordsworth's description of skating :

"Still the solitary cliffs
Wheeled by me—even as if the earth had rolled
With visible motion her diurnal round."

Observe the added weight and dignity given by the use of 'diurnal' instead of the commonplace 'daily.'

No. XVII. *I meet thy pensive, moonlight face*

HENRY FRANCIS LYTE (1793-1847), the author of this poem and LXXIII., was an English clergyman, curate of Lymington, Hampshire, and Charlton, Devonshire, and afterwards vicar of Lower Brixham. He is chiefly remembered as the author of several well-known hymns, "Abide with me, fast falls the eventide," "Pleasant are Thy courts above," "Jesus, I my cross have taken."

1. **moonlight.** A face full of brightness and happiness is often said to be 'full of sunshine.' So a face of calm, thoughtful beauty is here compared to moonlight. With this lover's vision of his dead love—dreamt of, however, as living,—compare the vision of a living love in Tennyson's *Maud* :

"Cold and clear-cut face, why come you so cruelly meek,
Breaking a slumber in which all spleenful folly was drown'd,

Pale with the golden beam of an eyelash dead on the cheek,
Passionless, pale, cold face, star-sweet on a gloom profound;
Woman-like, taking revenge too deep for a transient wrong
Done but in thought to your beauty, and ever as pale as before,
Growing and fading and growing upon me without a sound,
Luminous, gem-like, ghost-like, death-like, half the night long,
Growing and fading and growing, till I could bear it no more."

14. more sad and fair. The combination of epithets is obscure. Perhaps the meaning is, 'In days which, even when fuller of pain, were dearer to me than the present.'

No. XVIII. *A chieftain to the highlands bound*

T. Campbell (1777-1844) won his chief fame as a poet by *The Pleasures of Hope*, a didactic poem in heroic couplets, which he published at the age of twenty-one. It was admired beyond its deserts—though it contains good poetic stuff—by a generation not yet ready to appreciate the far greater poetry of Wordsworth and Coleridge. Campbell himself learnt much from them and from Scott, and wrote not a few short poems and two fairly long ones, *O'Connor's Child* and *Gertrude of Wyoming*, that are not unworthy to be read along with theirs. In the reaction which has followed his popularity he has suffered unduly.

Lord Ullin's Daughter has all the four qualities which Matthew Arnold found to be the main characteristics of Homer, rapidity, plainness of thought, plainness of diction, and within its compass nobility. There can scarcely be higher praise for a ballad. Shelley's poem, *The Fugitives* ('The waters are flashing') very closely resembles this one in subject: the difference in treatment makes a comparison of the two poems a very instructive lesson.

Metre: The trochaic rhyme-ending (*e.g.* shrieking, speaking) is admittedly difficult to manage with dignity in English. The treatment of it here is very successful. It helps the rapidity of the narrative, which is further assisted by the occasional double rhyme (lines 31, 45, 55). The same metre is used by Wordsworth in the Yarrow poems (XCVIII. and XCIX.), and with equal skill, though for a very different subject.

5. Lochgyle, generally known as Loch-na-Keal, on the west coast of Mull. The island of Ulva is opposite the mouth of the loch. Loch is a Gaelic word, used both for a narrow arm of the sea (like the Norwegian fiords) and an inland lake.

15. bonny, handsome, fair, blythe. A corruption of the French *bonne*, fem. of *bon*, 'good.'

20. winsome, from the A.S., pleasant, lovely.

26. water-wraith. A wraith (Scandinavian word) was an apparition in the likeness of a person supposed to be seen just

before or just after his death. See the wonderful description of the wraith of King James I. of Scotland in Rossetti's *King's Tragedy*. Compare also XCIX. 31-2 (Wordsworth, quoting the old ballad), "The water-wraith ascended thrice, And gave his doleful warning"; and LXXIV. 11-12, "The fishers have heard the water-sprite, Whose screams forebode that wreck is nigh."

No. XIX. *Oft I had heard of Lucy Gray*

If there are any persons who still maintain the eighteenth century doctrine so strenuously combated by Wordsworth, that the chief difference between poetry and prose lies in the diction—not in the thought, but in the drapery of the thought—they will probably see nothing whatever to admire in *Lucy Gray*. Some too, whose love of poetry is less shallow than this, and who care for poetry because, and in proportion as, it seems to them more elevated than prose, and who, therefore, without confusing the inner spirit and the external trappings, demand that the two shall correspond in dignity and nobility, may cavil at the unadorned simplicity of this poem. Wordsworth has abandoned in it all the external helps of dignified and unfamiliar language, or pathetic and lofty association, which a poet may justifiably use to enhance the impressiveness of his theme. He has chosen to rely on the absolute and sufficient pathos of the story—the tragedy of a young and beautiful life lost within such close proximity to those who could have saved it and would so cheerfully have given their own lives to save it. He sets down the plain facts with that simplicity which seems so easy but is really the perfection of art; so that we see the whole sequence of events in a series of pictures unsurpassed in literature for vividness. If that is not enough for us, if the unutterable pathos does not move us, he will do no more for us—add no more to disguise from us our own callousness to the appeal. Yes, just one thing more he will do—spiritualize the incident by showing us that even Lucy's peasant neighbours cannot associate the thought of death with a being so full of life and unselfish joy. If one of the great functions of poetry is to 'awake the mind from the lethargy of custom' to the infinite depth below the surface of common every-day things, Wordsworth has abundantly fulfilled it here.

The poem was written in 1799; the incident on which it was founded occurred near Halifax in Yorkshire.

Metre: Observe how the very simple metre is saved from monotony by an occasional line where the natural emphasis does not fall on the verse accent or even within the same foot; *e.g.* 'She dwèlt on a wide mòor' where the emphasis is on the three marked syllables.

19. **minster**, the same word as 'monastery,' from the late Latin *monasterium*, but used as the name of several English

cathedral churches. Here as in LVI. Wordsworth is indifferent to 'local colour': there is no 'minster' near Halifax.

21. **hook**, a curved iron instrument for cutting or lopping.

26. **wanton**, playful, sportive, unrestrained: "the true sense is unrestrained, uneducated, not taken in hand by a master." (Skeat.)

No. XX. *Why weep ye by the tide, ladie*

THE first stanza of this ballad is ancient. The others were written, like XLI., for Campbell's *Albyn's Anthology* in 1816. Scotch words: sall = shall, sae = so, loot = let, fa' = fall, wilfu' = wilful, ha' = hall, a' = all, kirk = church, baith = both, awa' = away, wi' = with.

12. **Langley-dale**, in county of Durham, five miles north of Barnard Castle.

19. **mettled**, spirited, "Absolutely the same word as *metal*, though the difference in sense is now indicated by a difference in the spelling. The allusion is to the temper of the *metal* of a sword-blade." (Skeat.)

managed, trained. To 'manage' is to 'handle' (cp. Ital. *mano*, hand), and was first used of the control of horses.

20. **palfrey**. See note on VI. 26.

25. **morning-tide**. 'Tide' properly means 'time' (which word is from the same root); the use of it for the flux and reflux of the sea is derived from this. Cp. "Alike to him was time or tide," in *Lay of the Last Minstrel*, I. XXI.

30. **bower**. See note on XIV. 14.

No. XXI. *The fountains mingle with the river*

THE source of Shelley's poem has been found in a French song of eight lines, "Les vents baisent les nuages."

Metre: The poem is written in trochaic lines of four accents, except that every fourth line has only three accents. Further, an extra syllable is allowed at the beginning of the line, as in the first and third lines (The fóuntains míngle wíth the ríver); and the final trochee may be reduced to a single long syllable, as in lines 6 and 8 (Whý not Í with thíne?).

No. XXII. *How sweet the answer Echo makes*

A VERY simple but singularly musical poem—one of the most perfect of Moore's 'Melodies,' as they are appropriately named. There is an onomatopoeic effect in it, which is difficult to

analyse—as if the smooth swift ripple of the long lines gave us the very sound 'of horn or lute or soft guitar,' and the short lines the answering echoes.

This is the first of a group of poems connected with evening or night (XXII.-XXV.). Another such group begins at CII.

No. XXIII. *Ah! County Guy, the hour is nigh*

THIS song is from *Quentin Durward*, Chapter IV.

1. **County.** Count, Earl. "Apparently an adoption of Anglo-French *Counte*, or O.F. and Ital. *Conte*, with unusual retention of final vowel, confused in form with *county*" [the domain of a Count] (*N.E.D.*).

3. **bower.** See note on XIV. 14.

7. **confess,** either 'acknowledge,' or 'attest,' as in Pope's "The voice divine confess'd the warlike maid."

No. XXIV. *Gem of the crimson-colour'd Even*

COMPARE CIII., also by Campbell.

5. **pensile,** hanging. Shenstone speaks of 'pensile woods.'

6. **tear of twilight,** a somewhat euphuistic expression for the dew. But cp. Coleridge in CXXII. 40, and Moore in XXXVIII. 1.

7. **So due, etc.,** *i.e.* so faithfully do you return at the appointed hour to the sunset sky.

11. **sure,** *i.e.* 'it is sure that,' 'it must be that.'

23. **wanton.** Cp. XIX. 26.

30. **embalms,** makes balmy.

33. **winnow'd,** fanned. Generally it is used of grain separated from chaff by fanning, and this modern sense is also the commonest in early English. Campbell's use may have been suggested by Milton, *Paradise Lost*, Bk. V.:

> "Then with quick fan
> Winnows the buxom air, till within soar
> Of tow'ring eagles, to all the fowls he seems
> A phoenix."

No. XXV. *Swiftly walk over the western wave*

PERSONIFICATIONS of Day, Night, Sleep, and Death are common enough in the English poets in imitation of classical poetry, but they are apt to be frigid. The remarkable thing about Shelley's personifications is that they are more real to him than their ancient counterparts were to the great majority of the classical poets themselves. Perhaps the best help to the appreciation of

such a poem as this—the very stuff of dreams woven into tissue of the most delicate hues—would be the study of some of the allegorical paintings of Burne Jones.

Metre: To call the metre irregular might be misleading, for there is no more perfect piece of melody in the book. But it is difficult to reduce it to rule, beyond saying that the first, third, fourth, fifth, and sixth lines of each stanza contain four accents, while the second and seventh contain two. The rhythm is sometimes dactylic (swiftly walk), sometimes trochaic (wéstern), whilst in some lines the effect is iambic (Where áll the lóng and lóne daylight), though perhaps we should in such cases regard the line as trochaic, not counting the first syllable, and taking the last syllable by itself: in the dactylic lines the last syllable certainly goes by itself. A monosyllabic foot seems even to be admitted into the middle of a line (Thy bróther | Déath | cáme and | críed).

2. **Spirit of Night.** Night is personified in Euripides' play of Orestes (Electra's prayer, lines 174-177). Compare Tennyson's 'young Night divine' in *The Palace of Art*, and Longfellow's *Hymn to the Night*.

. **eastern cave.** Cp. c. 44-5.

> "When the night is left behind
> In the deep east, dim and blind."

9. **Star inwrought.** The dark sky is the mantle of Night with stars woven into its texture.

13. **opiate**, bringing forgetfulness.

17. **rode**, more picturesque than 'rose' or 'mounted.' Light is imagined as a horseman or a charioteer, as Phoebus and Aurora drive their steeds in the ancient poets.

19. **his.** Day is masc. in this line, fem. in l. 11.

22. **Thy brother Death.** Sleep is personified as the brother of Death in *Iliad* XIV. 231, ἔνθ' Ὕπνῳ σύμβλητο κασιγνήτῳ Θανάτοιο. Virgil too makes Death the brother of Sleep—*Consanguineus Leti Sopor*—but his Death and Sleep are shapes of terror in the entrance to the lower world and represent 'drugged sleep' and 'violent death,' *Aen.* VI. 278. Tennyson, *In Memoriam*, Canto 68, follows Homer:

> "When in the down I sink my head,
> Sleep, Death's twin brother, times my breath."

Similarly Shelley himself in the opening lines of *Queen Mab*:

> "How wonderful is Death,
> Death and his brother Sleep."

24. **filmy-eyed.** A whole picture in an epithet. Such coinage of a picturesque compound is more characteristic of Keats than of Shelley.

No. XXVI. *Why art thou silent? Is thy love a plant*

In XXVI.-XXXIV. we have a group of poems devoted to 'The pains of love'—especially the sadness of love that meets with unfaithfulness.

Wordsworth wrote this poem in 1835. "In the month of January, when Dora and I were walking from Town End, Grasmere, across the vale, snow being on the ground, she espied, in the thick though leafless hedge, a bird's nest half-filled with snow. Out of this comfortless appearance arose this sonnet, which was, in fact, written without the least reference to any individual object" (Wordsworth's note). It recalls his earlier poem, "There is a change and I am poor" (1806).

7. Even my least generous wishes have only sought for what you could give without lessening your own happiness.

13. **eglantine**, sweet brier. Cp. the description of an arbour in Spenser, *Faerie Queene*, II. v. 29:

> "Through which the fragrant eglantine did spread,
> His prickling arms, entrayled with roses red,
> Which daintie odours round about them threw."

Milton in *L'Allegro*, 48, and Shelley in CVIII. 16, seem to use 'eglantine' for 'honeysuckle.'

No. XXVII. *When we two parted*

First published in 1816.

Metre: Dactylic. The first line of each couplet consists of two dactyls, the second of which is often shortened into a trochee (Whén we two párted). In two lines of the last stanza it is shortened still further, but the following line in each case begins with an extra syllable which takes the place of the dropped one. The second line of each couplet consists of a dactyl followed by a single long syllable. All the lines, as is usual in lyric metres, admit of an extra unaccented syllable—or even two syllables—at the beginning (In sílence and teárs).

7-8. The first draft of these lines was

> "Never may I behold
> Moment like this."

The superiority of the later version is self-evident; and a comparison of the two should help to convince those who think that revision and the taking of pains are inconsistent with poetic inspiration. It would have been well if Byron, whom Sir W. Scott oddly described as wielding his pen with the negligent ease of a person of quality, had revised more often and more carefully.

14. light, lightly spoken of or lightly esteemed, the opposite of Lat. *gravis*, so often applied to character.

18. a knell, *i.e.* 'and the sound is as a knell to mine ear.' The construction is what would be called in Greek grammar 'accusative in apposition to the sentence,' like Ἑλένην κτάνωμεν Μενέλεῳ λύπην πικράν.

No. XXVIII. *In a drear-nighted December*

1. drear-nighted. This epithet combines two practices which are specially characteristic of Keats amongst the English poets, (1) the invention of compounds, (2) the formation of an adjective from a substantive by means of a participial termination. Mr. W. T. Arnold, in the introduction to his edition of Keats, points out that both practices may be defended by many examples, though perhaps no poet uses them so freely as Keats. In coining 'drear-nighted' Keats may be said to be only following the analogy of 'good-natured.' Shakespeare has 'sceptred sway,' Milton has 'tower'd cities,' 'squadron'd angels,' and many more, Gray has 'storied urn,' even Wordsworth (following Milton) has 'pillar'd shade.'

On Keats' use of 'drear,' Mr. W. T. Arnold remarks that the word is, or was, frequent in the work of only one other poet, Chatterton. "The word is also used three times by Coleridge, once in the famous line, 'A grief without a pang, dark, void and drear'; once at least by both Shelley and Tennyson; and of late years has become comparatively common."

4. green felicity, the happy time of their greenness. The bold use of this epithet recalls the equally audacious and equally successful employment of the same word in Marvell's *Thoughts in a Garden* (G. T. CXLII.):

> "Annihilating all that's made
> To a green thought in a green shade."

There is an interesting verbal parallel in Euripides, *Bacchae*, 866, νεβρὸς χλοεραῖς ἐμπαίζουσα λείμακος ἀδοναῖς.

5. undo, the opposite of 'to do,' especially in Early English to open that which has been fastened, a sense in which the word is still common; then, generally, to 'annul,' 'destroy.'

6. sleety. Adjectives in *y* are "so numerous as to be a distinct feature in Keats' style" (W. T. Arnold).

12. Apollo. See note on CXIV. 75.

14. fretting, the ruffling of their crystal surface. So 'fretted' means 'ruffled' in CXXXI. 88, "Fretted by sallies of his mother's kisses." 'To fret' properly means 'to eat' (cp. the German,

fressen), then 'to corrode,' and metaphorically 'to vex.' The word 'fret' used in architecture and music is of different origin.

15. **petting.** There is a substantive 'pet' and an adjective 'pettish,' but the verb seems to be of Keats' own coining. A 'pet' in the sense of 'a fit of peevishness' is probably derived from 'pet,' a 'darling,' because darlings naturally become peevish.

20. **writhed,** *i.e.* 'who writhed.' For the omission of the relative cp. VI. 4. The harshness of the juxtaposition of 'writhed' with the unaccented ending and 'passéd' with the accented ending is the solitary blemish in this lovely poem.

21. Cp. Tennyson, *Locksley Hall*, "This is truth the poet sings, That a sorrow's crown of sorrow is remembering happier things." Tennyson was thinking of Dante, *Inferno*, v. 121-3:

> "Nessun maggior dolore
> Che ricordarsi del tempo felice
> Nella miseria."

Mr. Churton Collins (*Illustrations of Tennyson*, p. 63) quotes parallel passages from Thucydides, Pindar, Boethius, and others.

No. XXIX. *Where shall the lover rest*

THE song occurs in *Marmion*, Canto III., where 'the air' is described as 'wild and sad,' like "the lament of men Who languish'd for their native glen." To Marmion, who had betrayed Constance Beverley, the words are specially ominous, and they are recalled by him at the hour of death (Canto VI., stanza XXXII.).

Metre.—Dactylic. The first line of each couplet contains two dactyls, the second a dactyl followed by a trochee. An extra unaccented syllable is allowed at the beginning of the line, *e.g.* "(Her) wíng shall the | eágle flap." But the metrical triumph of the song is the magnificent rendering of the rush of flight and pursuit in the third stanza. The sense of irresistible speed is conveyed by the way in which the metre ignores the ordinary breaks between the lines: "I'n the lost | báttle, Borne | dówn by the | fly'ing, Where míngles war's | rátttle with | gróans of the | dy'ing." Scott may not consciously have manipulated his metre with this object. More probably he was simply guided by instinct. If so, it was the instinct of a poet.

9. **Eleu loro,** apparently a Gaelic lament, like the Greek ὀτοτοῖ.

12. **laving,** more properly a transitive verb meaning 'to wash' or 'cleanse.' So Milton, "But as I rose out of the laving stream."

27. **rattle,** the confused noise of war.

No. XXX. *O what can ail thee, knight-at-arms*

"Awakening up, he took her hollow lute,—
Tumultuous,—and, in chords that tenderest be,
He play'd an ancient ditty, long since mute,
In Provence call'd, 'La belle dame sans merci.'"
Keats, *Eve of St. Agnes*, st. xxxiii.

In a note on the above (*Longer English Poems*, p. 412), Mr. J. W. Hales says: "It would seem to have been rather the name of the old poem, than the old poem itself, that inspired Keats' piece. The old poem, written originally by Alain Chartier in the early 15th century, translated into English by Sir Richard Ros, consists mainly of a somewhat prolix conversation between an obdurate lady and her lover, at the close of which she goes away indifferent to dance and play, he desperate to tear his hair and die. A copy of the English version may be seen in Chalmers' *British Poets*, vol. i. 518, and also in *Political, Religious, and Love Poems*, ed. by Mr. Furnivall for the Early English Text Society. For some account of Alain Chartier, see Besant's *Early French Poetry*, chap. i."

Mr. F. T. Palgrave thought Keats "not quite himself in this imitative ballad, which, alone among his poems, is admirable rather for the picturesqueness of the whole than for the equal wealth of the details also." But detailed ornament would scarcely have been in keeping with the ballad style. For Keats' possible debt to Coleridge, see note on *Kubla Khan*, cix. 16.

2. palely. The adverb should more properly have been an adjective, an epithet of the knight. It is substituted, not so much for metrical reasons as from a fondness, characteristic of Keats, for unusual modes of expression.

4. And no birds sing. Four very simple monosyllables; but in this place they are an instance of the stupendous effect which a great poet can produce from the simplest materials. Some of the finest lines in English poetry (*e.g.* the last two of Wordsworth's great ode, cxxxi., and much of Shakespeare's sonnet, "That time of year thou mayst in me behold," xxxviii. in Book I.) are almost or entirely monosyllabic. Pope's dislike for monosyllables, "Ten low words oft creep in one dull line," has not been shared by our greatest poets.

6. woe-begone. The original phrase was 'him was woe-begone,' *i.e.* 'to him had woe closed round,' from the obsolete verb 'bego'='encompass,' but the later construction occurs in Chaucer (*N. E. D.*).

18. zone, girdle.

19. as, as if. Cp. lxxii. 7 and cxiv. 74. An archaism: the 'if' was not needed when the force of the subjunctive was livelier.

21. pacing, moving with measured steps. 'Pace' is the same word as 'pass'; Lat. *passus*.

26. **manna-dew**, Hebrew. See Exodus, xvi. 15. "It is impossible to name any natural product that will answer to the requirements of the Scriptural narrative in regard to this heaven-sent food" (*Cambridge Companion to the Bible*).

29. **elfin** is the adjective of 'elf,' a little sprite, though it is often itself used as a substantive.

35. **latest**, not simply 'last' but with an allusion to the fact—doubtless familiar to Keats as a medical student—that vitality is lowest in the hours just before dawn. Cp. "The dead dark hour before the dawn When sick men die," Lewis Morris, *Epic of Hades*.

41. **gloam**. There is a substantive 'gloaming,' evening twilight, and also a verb 'to gloam,' to grow dark, both chiefly found in Scotch writers, but apparently of English origin and connected with 'glow' and 'gloom.' The word 'gloaming' is still used in the Yorkshire dialect. The form 'gloam' as substantive is Keats' own invention.

42. **gapéd**, *i.e.* 'I saw (that) their lips gaped,' the verb not the participle, unless we are to suppose that the participle is inaccurately formed, like 'slumber'd' in II. 28.

No. XXXI. *A weary lot is thine, fair maid*

LIKE VI., this song is from *Rokeby*. It was suggested to Scott by an old Scotch ballad, from which he borrowed a verse:

> "He turn'd him round and right about,
> All on the Irish shore,
> He gave his bridle-reins a shake,
> With Adieu for evermore,
> My dear!
> Adieu for evermore!"

The whole ballad is given by Scott in the notes to *Rokeby*. These are the "charming lines of Scott's"—only, as we have seen, they are not Scott's—from which Clive Newcome made a sketch to relieve his feelings after a memorable disappointment. Thackeray, *The Newcomes*, chap. liii.

3. **braid**, to bind the hair with a 'braid' or ribbon.

4. **rue**, Greek, ῥυτή, a plant of bitter taste, sometimes called 'herb of grace' because it symbolised repentance. Cp. *Hamlet*, IV. v. 182, "We may call it herb of grace o' Sundays."

7. **Lincoln green**. "Lincoln at one time dyed the best green

of all England, and Coventry the best blue" (Dr. Brewer). Cp. the ballad of *The Outlaw Murray*:

"Thereat he spyed five hundred men
Shooting with bows on Newark lea;
They were a' in ae livery clad
O' the Lincoln green sae gay to see."

12. **fain**, adverb, 'joyfully.'

No. XXXII. *When the lamp is shatter'd*

It would be difficult to find, either in earlier or later English poetry, a dirge so full of music as this, where the sound not merely helps the sense, but seems even fuller of meaning than the actual words.

Metre.—Anapaestic. The first line of each couplet contains two feet with an extra unaccented syllable at the end, the second contains three feet. An iambus is often substituted for an anapaest. When the lámp | is shát | tered | The li'ght | in the dúst | lies déad.

19. The weaker of the two lovers is left single, left alone. This is better than taking 'singled' to mean 'selected.'

20. A very obscure line. If the text is really what Shelley wrote, it seems to mean 'To endure to feel as a burden that which was once cherished as a possession.' Mr. F. H. Dale suggests to me a brilliant emendation, 'To endure *that* it once possest'—*i.e.* 'To endure (the thought) that ...,' also an elliptical expression, but a far more natural one. In this case the thought is the one expressed by Keats in XXVIII.

23. **the frailest**, *i.e.* the human heart. Cp. Wordsworth, *Laodamia*:

"Mightier far
Than strength of nerve and sinew, or the sway
Of magic, potent over sun and star,
Is love—though oft to agony distrest,
And though his favourite seat be feeble woman's breast."

30. **eagle**, adjective, perched in a lofty and dangerous position, such as an eagle might choose. Cp. Tennyson, *Demeter*, 'I stared from every eagle peak.'

No. XXXIII. *O lover's eyes are sharp to see*

This and the following poem are founded on the same legend, which is best given in the words of Scott's note: "There is a tradition in Tweeddale, that when Neidpath Castle, near Peebles, was inhabited by the Earls of March, a mutual passion subsisted between a daughter of that noble family, and a son of the Laird

of Tushielaw, in Ettrick Forest. As the alliance was thought unsuitable by her parents, the young man went abroad. During his absence, the lady fell into a consumption; and at length, as the only means of saving her life, her father consented that her lover should be recalled. On the day when he was expected to pass through Peebles, on the road to Tushielaw, the young lady, though much exhausted, caused herself to be carried to the balcony of a house in Peebles, belonging to the family, that she might see him as he rode past. Her anxiety and eagerness gave such force to her organs, that she is said to have distinguished his horse's footsteps at an incredible distance. But Tushielaw, unprepared for the change in her appearance, and not expecting to see her in that place, rode on without recognizing her, or even slackening his pace. The lady was unable to support the shock; and, after a short struggle, died in the arms of her attendant."

For Neidpath, see also LXXXVII. It now belongs to the Earl of Wemyss.

5. **bower.** See note on XIV. 14.

13. **sultry**, hot, feverish.

hectic. ἑκτικός, 'habitual,' from ἕξις, a 'habit' of body, was applied to fevers by Galen; hence 'hectic' means feverish, consumptive.

21. **kenn'd**, recognised.

26. **glancing**, transitive, *i.e.* 'casting quickly or obliquely.' Generally intransitive.

27. **spoke**, for 'spoken,' past participle.

No. XXXIV. *Earl March look'd on his dying child*

12. **Ellen.** Campbell's poems are too often marred by inexact rhymes. There are several in *Lord Ullin's Daughter* (XVIII.).

No. XXXV. *Bright Star! would I were stedfast as thou art*

"THIS beautiful sonnet was the last word of a youth, in whom, if the fulfilment may ever safely be prophesied from the promise, England lost one of the most rarely gifted in the long roll of her poets. Shakespeare and Milton, had their lives been closed at twenty-five, would (so far as we know) have left poems of less excellence and hope than the youth who, from the petty school and London surgery, passed at once to a place with them of 'high collateral glory'" (F.T.P.).

It was written after landing on the Dorset coast at the beginning of his voyage to Italy, Autumn, 1820, when "the bright

beauty of the day and the scene revived for a moment the poet's drooping heart."

4. Eremite, the same word as 'hermit,' from Gk. *ἐρημία*, 'a desert.' Originally the two forms were used indiscriminately, but from about the middle of the 17th century they have been differentiated in use, 'hermit' being the ordinary and popular word, while eremite (always spelt without the unetymological *h*) is used either poetically or rhetorically or with special reference to its primitive use in Greek (*N. E. D.*). *Nature's Eremite* is the moon.

6. In a poet who knew no Greek the resemblance to Euripides is the more striking: *Θάλασσα κλύζει πάντα τἀνθρώπων κακά*, *Iph. Taur.* 1193, "The sea cleanses all the ills of men." With 'hung aloft' in l. 2 we may compare *Alcestis*, 450, *ἀειρομένας παννύχου σελάνας*, "When all night long the moon is lifted high."

13. tender-taken, gently drawn, a happily formed compound.

No. XXXVI. *When I have fears that I may cease to be*

Written not later than January, 1818, soon after the completion of *Endymion*. The most Shakespearean of the sonnets of the poet who has sometimes been said to have had more of Shakespeare's spirit than any other modern writer. The likeness to Shakespeare is a thing to be felt rather than analysed, but one or two striking resemblances may be noted: (1) the beginning — compare the openings of several of Shakespeare's finest sonnets, "When I have seen by Time's fell hand defaced," "When in disgrace with fortune and men's eyes," "When in the chronicle of wasted time," "When to the sessions of sweet silent thought" (all in *Golden Treasury*, Book I.); (2) the scheme of rhymes is Shakespearean, not Italian; (3) the couplet ending is especially Shakespearean; (4) the rhythm—a peculiarly stately iambic; (5) the rich imagery; (6) the richness of the language. Matthew Arnold, in applying the epithet Shakespearean to Keats' work, expressly says that he means "not imitative of Shakespeare," but having "that rounded perfection and felicity of loveliness of which Shakespeare is the great master"; but in this sonnet the resemblance is closer than usual.

The greatness of the thought in this sonnet should be borne in mind by those who are tempted to judge Keats unfavourably because of some lapses in his poetry and in his letters to Fanny Brawne.

3. charact'ry, written symbols. Cp. Shakespeare, *Jul. Caes.* II. i. 308, 'All the charactery of my sad brows,' *i.e.* 'all the signs of care graven in my sad brow.'

6. a high romance, the mystery of the universe, of endless space and endless time. Compare Kant's saying, 'Two things fill me with awe, the grandeur of the starry heavens without, and the grandeur of the moral law within.'

8. hand of chance, the hand of the poet directed by unseen influence, doing its best things as if "by chance"—*θεία τύχη ἄνευ νοῦ*, as Plato says in the *Ion*. It was the complaint of Socrates that the poets could not explain their inspired utterances.

11. faery, magical, transporting me out of myself.

No. XXXVII. *Surprized by joy—impatient as the wind*

WORDSWORTH'S daughter, Catharine, died in 1812 at the age of three. De Quincey, who was devoted to the child, has left some account of her in his *Reminiscences*. This sonnet to her memory was written many years after her death, and is a proof of the strength of Wordsworth's affections.

1. surprized, suddenly overtaken.

No. XXXVIII. *At the mid hour of night, when stars are weeping, I fly*

"IT is impossible not to regret that Moore has written so little in this sweet and genuinely national style." (F.T.P.)

Metre.—Four accents in each line. The feet are indifferently anapaests or iambi.

1. weeping. The stars were supposed to distil dew. Cp. Tennyson, *In Memoriam*, XVII.:

> "And balmy drops in summer dark
> Slide from the bosom of the stars."

So Shelley, *Adonais*, l. 91, "starry dew." See also XXIV. 6 and CXXII. 40.

8. orison, prayer, from Lat. *orare*, 'to pray,' through O.F.

9. Suggested by a passage in Montaigne: "There are countries where they believe that the souls of the blest live in all manner of liberty in delightful fields; and that what we call Echo is those souls repeating the words we utter" (Moore's note).

No. XXXIX. *And thou art dead, as young and fair*

"A MASTERLY example of Byron's command of strong thought and close reasoning in verse:—as the next is equally characteristic of Shelley's wayward intensity." (F.T.P.)

The absolute simplicity of the language and the large proportion of monosyllables are remarkable, as is also the solemn elegiac cadence of the verse, suited to the expression of a grief that does not rebel, but sadly accepts the ruling of destiny.

18. That what I loved is now nothingness.

30. lours, frowns. Cp. 'lowering,' A.V. of Matthew xvi. 3.

60. a faint embrace. Cp. *Soph. Ant.* 1236, ἐς δ' ὑγρὸν ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται, "and still breathing clasps the maiden in a faint embrace."

71. endears, properly transitive, 'makes dear to me,' and so it may be here, governing 'more': but it may possibly be intransitive, 'is more dear to me.'

No. XL. *One word is too often profaned*

WRITTEN to Jane Williams, to whom also were dedicated two other poems in this collection,-XCIII. (*With a guitar*) and CI. (*The Recollection*).

Metre.—There are three accents in the first line of each couplet, two in the second. The feet are anapaests and iambi subtly mingled.

1. One word, love. One feeling, worship. One hope, the desire of the moth for the star (l. 13).

8. that must mean "love." Shelley's wish to keep this word back till the second stanza has led him into some obscurity of expression.

No. XLI. *Pibroch of Donuil Dhu*

"THIS is a very ancient pibroch belonging to Clan Macdonald, and supposed to refer to the expedition of Donald Balloch, who, in 1431, launched from the Isles with a considerable force, invaded Lochaber, and at Inverlochy defeated and put to flight the Earls of Mar and Caithness, though at the head of an army superior to his own. The words of the set theme or melody, to which the pipe variations are applied, run thus in Gaelic:—

"*Piobaireachd Dhonuil Dhuidh, piobaireachd Dhonuil* (ter);
Piob agus bratach air faiche Inverlochi."

"The pipe-summons of Donald the Black, the pipe summons of Donald;
The war-pipe and the pennon are on the gathering-place at Inverlochy" (Scott's note).

There is a magnificent description of such a summons and of the gathering of the clans in *The Lady of the Lake*, Canto iii.

Metre.—First line two dactyls; second line dactyl and trochee. In the second stanza the metre disregards the division between the lines, as in the third stanza of XXIX.: the effect is the same—an irresistible swiftness. In the first and third lines of the third stanza anapaests are substituted for dactyls: the change produces a slower movement appropriate to the stern solemnity of the lines.

1. **Fibroch**, from Gaelic *piobaireachd*, 'pipe-music,' a wild piece of martial music for performance on the bagpipes.

8. **Gentles**, men of 'gentle' or noble birth.

11. **War-pipe**, the bag-pipe, the national Scotch instrument for martial music.

pennon, same word as 'pennant' (see note on LVIII. 3), a pointed flag formerly borne at the end of a spear or lance; or, in wider sense, used simply for 'flag.'

12. **Inverlochy**, near Fort William, Inverness. Montrose defeated Argyll here in 1645.

13. **plaid** (Gaelic word), a rectangular piece of woollen cloth worn as a garment by the Scotch Highlanders. The plaid was woven with the 'Tartan' or arrangement of colours indicating the clan.

24. **targes**, shields, from Lat. *tergum*, through French. 'Target' is the same word.

40. **knell**, sound as a bell, toll. The verb is older than the substantive.

No. XLII. *A wet sheet and a flowing sea*

ALLAN CUNNINGHAM (1784-1842) began life as a stonemason's apprentice, and afterwards became clerk of the works to Chantrey, the sculptor. His writings in prose and verse are not, as a rule, of a very high order; but this sea-song holds a permanent place in English literature.

1. **sheet**, a rope by which a sail is handled. The original sense is 'projection' or that which *shoots* out, then a corner, especially of a garment or of a cloth; after which it was extended to mean a whole cloth or sheet. The nautical senses are found in the cognate Scandinavian words (*Skeat*). *Flowing*, advancing, rising. This sense is chiefly common in the phrase 'ebb and flow.'

2. **follows**. A following wind is obviously a favourable one. Compare the Latin *secundus*, 'favourable,' derived from *sequor*, 'to follow.' Virgil combines the original and derivative senses in *Aeneid* I. 156: *Flectit equos curruque volans dat lora secundo.*

8. **lee**, on the sheltered side, away from the wind; Scandinavian word.

11. **snoring.** So the breeze is sometimes said to 'mutter' or 'growl.'

14. **tight, water-tight;** but it also expresses trimness, completeness.

17. **hornéd,** crescent-shaped.

No. XLIII. *Ye Mariners of England*

This stirring sea-song was written by Campbell to the tune of an older song, 'Ye Gentlemen of England,' composed by Martin Parker, 1630.

Metre.—Observe the rapidity given by the double rhyme in the seventh line of each stanza. Compare the similar effect in lines 31, 45, 55, of *Lord Ullin's Daughter* (XVIII.).

15. **Blake,** Robert (1599-1657). The great English Admiral who won several victories over the Dutch and afterwards over the Spaniards in the time of the Commonwealth.

Nelson, Horatio. Lord Nelson, the greatest of all English Admirals, born 1758, killed at the battle of Trafalgar Bay, in which he defeated the French and Spanish fleets, October 21, 1805.

21. **bulwarks,** originally the bole or trunk of a tree, then a rampart or fortification made of the trunks of trees. The Paris *boulevards* are broad streets occupying the site of ancient ramparts. The word is specially used (as in XLIV. 11) of the railboards or defences of a ship.

22. **steep,** adj. for subst., the cliffs. Cp. Milton, *Hymn on Nativity,* "The steep of Delphos"—a phrase afterwards used by Gray.

25. **native oak,** the 'wooden walls of old England,' the wooden ships, superseded by ironclads, which in turn have been replaced by vessels built of steel.

31. **meteor,** metaphor for simile: 'the flag of England shall still strike terror into her enemies like a terrible meteor, a sign of evil omen, burning in the midnight sky.'

No. XLIV. *Of Nelson and the North*

One of the noblest patriotic songs in the language, full of martial ardour, yet inspired with a magnanimity that is conspicuously absent from many popular war-poems. The metre is magnificently handled, and the solitary blemish in the poem is the introduction of the mermaid.

The battle of the Baltic was fought off Copenhagen on April 2nd, 1801. "It resulted in the breaking up of the northern coalition against England, which had been one of Napoleon's

most cherished schemes. After safely passing Cronenberg Castle, Nelson persuaded Parker to commence the attack without delay. Two days were spent by Nelson in sounding the King's Channel, which lies between Copenhagen and a large shoal, and is only three-quarters of a mile broad. Along the land side of this channel the Danes had ranged nineteen ships and floating batteries. Everything being in readiness, Nelson made the signal for action early in the morning of the 2nd. The action began at ten o'clock. Riou, with the frigates, at once attacked the Crown Batteries, and maintained the unequal contest for three hours, until he was killed. The battle raged for three hours without any apparent advantage being gained, and Sir Hyde Parker made the signal for recall. Nelson, affecting not to see it, continued the action, and about two o'clock the greater part of the Danish fire ceased. It was impossible, however, to take possession of the ships that struck, because they were protected by the batteries on shore. Nelson, wishing to save further bloodshed, sent ashore a flag of truce, saying that he must be allowed to take possession of the prizes, if only for the sake of the wounded men on board of them; and during the next day, Good Friday, the work still went on. The following days were spent by Nelson in maturing the negotiations, and on the 9th he succeeded in concluding an armistice for fourteen weeks, his object being to gain time to attack the Russians. The opportune death of the Czar Paul rendered any active hostility with that country unnecessary, and the armistice resulted in a treaty between England and the Northern Powers." —*Dictionary of English History*, Low and Pulling.

Metre.—The feet are iambi varied with anapaests. The fifth line of the stanza presents some difficulty. Probably it is meant to consist of four feet, the last being an anapaest. But though there are always four emphatic syllables in each line, they do not always coincide with the verse accent, or respect the division into feet; *e.g.* the emphasis in lines 5, 32 requires us to read

Ăn̆d hĕr ar̄′ms | ălon̄g | thĕ dēē′p | pr̆o′udlў shon′e.
Thĕir shō′ts | ălon̄g | thĕ dēē′p | slŏ′wlў boo′m.

The fine metrical effect obtained is ample justification for the irregularity: the poet's instinct in a case like this is absolutely sound, more to be trusted than rules. For a similar irregularity compare Wordsworth in XIX. 6.

8. **Prince.** The Crown Prince of Denmark.

10. **leviathans**, identified in most translations of the Bible with the whale, and so by Milton, *Paradise Lost*, I. 201, "That sea-beast Leviathan, which God of all his works Created hugest that swim the ocean-stream." The Hebrew word was used of any huge monster.

11. **bulwarks**: see note on XLIII. 21.

14. **Mr. Aubrey de Vere** first pointed out to me in a letter the effect of the touch of exactness in this line, "giving the hour as it was doubtless given by Nelson himself in his despatch." It increases the impressiveness of the narrative by making it seem more real to us.

21. **the fiester**, so much the more quickly.

24. **adamantine**, iron. The rarer word, from the Greek, properly meaning 'not to be subdued or broken,' conveys an idea of implacable, resistless fate, that would not have been given by the simpler epithet.

26. **hurricane eclipse**, like the sudden blotting out of the sun by a wild storm of wind. Prof. Herford has remarked the presence of Hebraic imagination in this and other lines of Campbell.

29. **havoc**, destruction, perhaps originally a hunting term.

30. **a feeble cheer**, governed by 'sent back.'

37. Nelson wrote a letter addressed "To the brothers of Englishmen, the Danes," and sent it under a flag of truce to the Crown Prince. "Lord Nelson has directions to spare Denmark when no longer resisting; but if the firing is continued on the part of Denmark, Lord Nelson will be obliged to set on fire all the floating batteries he has taken, without having the power of saving the brave Danes who have defended them." See account of battle in Mahan's *Influence of Sea-Power upon the French Revolution and Empire*, vol. II., ch. xiii.

53. **funeral**, here an adjective, not quite the same as 'funereal,' which means simply 'deathlike,' 'mournful': 'fires of funeral light' means 'fires that lit up death.' Cp. 'fires of death,' LII. 7.

57. **blaze**, *i.e.* of illuminations.

58. **in light**, in brilliantly lighted banqueting-halls.

63. **Elsinore**, a sea-port on the sound of Denmark (Danish name, Helsingör) opposite the Swedish town of Helsingborg. It is the scene of *Hamlet*. Campbell shows a poet's instinct in his choice of the lofty-sounding name.

66. Cp. Thucydides II. 42, funeral speech of Pericles, *ὃι ἐλαχίστου καιροῦ τύχης ἅμα ἀκμῇ τῆς δόξης μᾶλλον ἢ τοῦ δέους ἀπηλλάγησαν*, "In an instant, at the height of their fortune, they passed away from the scene, not of their terror, but of their glory."

67. **Riou**, commander of the *Amazon* frigate in the battle. "During the night of April 1 Riou was in almost constant attendance on Nelson; and in the last instructions prior to the battle of Copenhagen the frigates and small craft were placed under his orders 'to perform such service as he is directed by

Lord Nelson'" (*Dict. of Nat. Biog.*). He was killed by a cannon-shot in the battle, and Nelson in his despatch wrote that the country had sustained an irreparable loss.

70. The mermaid brings a note of artificiality and unreality into a poem that is otherwise full of reality. Campbell might have defended himself by pleading the example of Milton, who introduced a dolphin into *Lycidas* (*G. T.* LXXXIX. 164), but the dolphin, though its appropriateness is open to dispute, has a justification that is lacking to the mermaid here: the mermaid is a solitary figure, the dolphin in *Lycidas* has a good deal of mythological company. For a similar reason the sea-nymphs of *The Tempest* (*G. T.* LXV.) do not make a valid precedent.

No. XLV. *Stern Daughter of the Voice of God*

THOSE who appreciate the greatness of this poem will be in a position to give the right answer to the old question 'whether didactic poetry is a mistake.' Moral teaching does not become poetry by being cut up into lengths and furnished with rhymes, but it may be made poetry if it is infused with passion and imagination. The *Ode to Duty* is a great poem, not primarily because of the soundness of its philosophy, but because the poet has given to the abstract conception of Duty 'the consecration and the poet's dream,' and out of an abstraction has created 'a form more real than living man, Nursling of immortality.' But a poem artistically great might still—like some of Shelley's—be morally unsound: it is the soundness of its philosophy that makes the value of the *Ode to Duty* for mankind.

The following extracts are from Mr. Aubrey de Vere's comments on the poem (*Essays chiefly on Poetry*, vol. I. pp. 179-183): "It affirms that between the lower and higher sections of man's nature there commonly exists an antagonism, and that the condition of man's life is a militant condition. A few happier spirits may stand outside the battle, and, led on by an inner law of unconscious goodness, may, at least for an indefinite period, advance along a flower-strewn path of virtue: but even these are insecure; the path of virtue is, for the most part, a rough and thorny path, and the children of men can only find peace while they tread it in obedience to a Law challenging them from above. To find true freedom they must subject themselves to a noble bondage. ...

"The chief excellence of this poem, in its moral bearings, consists in the absolute spontaneousness of its 'good confession' that Duty is the one thing that gives dignity to life. The poet does not speak of the excesses into which human nature falls when apart from such a guide, but of 'omissions':

'I deferred
The task imposed, from day to day.'

it is in the 'quietness of Thought' that he repudiates the 'unchartered freedom' which tires, and demands instead the liberating yoke of that subjection which is at once 'victory and law.' He looks around him, and from every side the same lesson is borne in upon him. It is because they obey law that the flowers return in their seasons and the stars revolve in their courses; the law of Nature is to inanimate things what Duty is to man. The peasant who had only half learned his lesson in science might imagine that the law of gravitation was but a burden that binds man to earth. The philosopher knows that amid the boundless fields of the creation it is that which gives to everything its proper place, its motion, and its rest."

With this ode should be compared a later poem of Wordsworth's, the *Happy Warrior*. In its account of the man

> "Who, doomed to go in company with Pain,
> And Fear, and Bloodshed, miserable train!
> Turns his necessity to glorious gain"

it "illustrates by an example the principle which the earlier poem affirms."

There are several variations of reading in different editions of the Ode. The most important variants are:

15, 16. "May joy be theirs while life shall last!
And Thou, if they should totter, teach them
to stand fast."

24. "Yet find that other strength according to their need."

31. "The task imposed from day to day."

1. Daughter of the Voice. This is a Hebrew expression, 'Bath-col,' according to De Quincey, *Autobiography*, vol. I., p. 123, 1896 edition. "The daughter of a voice meant an echo, the original sound being viewed as the mother, and the reverberation, or secondary sound, as the daughter" (De Quincey's note).

37. uncharter'd, I am weary of a freedom that is not, like the freedom of a true citizen, regulated by a Charter which defines his rights and privileges.

39. change their name, be fixed on different objects.

45. flowers laugh. Cp. the famous attribution of laughter, *ἀνήριθμον γέλασμα*, to the sea by Aeschylus; also XCIV. 14, "Outdid the sparkling waves in glee"; and *Isaiah*, LV. 12, "The trees of the field shall clap their hands." Shelley imitated Wordsworth's expression in *Adonais*, l. 441, "A light of laughing flowers along the grass is spread."

48. Cp. the description in Soph. *O. T.* 863 *seq.*, of the *νόμοι ὑψίποδες, οὐρανίαν δι' αἰθέρα τεκνωθέντες, ὧν Ὄλυμπος πατὴρ μόνος*, "laws established on high, whose birth-place is the heaven above, whose sire is Olympus alone."

53. lowly wise. The phrase comes from Milton, *Paradise Lost*, VIII. 173, "Be lowly wise." *Lowly* is an adverb as in *All's Well that Ends Well*, II. ii., "I will show myself highly fed and lowly taught."

55. confidence of reason, confidence that rests on reason and has therefore a sound basis.

56. light of truth, as opposed to superstitious fear.

No. XLVI. *Eternal Spirit of the chainless Mind*

"BONNIVARD, a Genevese, was imprisoned by the Duke of Savoy in Chillon on the lake of Geneva for his courageous defence of his country against the tyranny with which Piedmont threatened it during the first half of the seventeenth century. This noble sonnet is worthy to stand near Milton's on the Vaudois massacre." (F.T.P.) Wordsworth's Sonnet to Toussaint l'Ouverture, with its magnificent ending

> "Thou hast great allies;
> Thy friends are exaltations, agonies,
> And love, and man's unconquerable mind,"

should also be remembered in this connection.

Byron's well-known poem, the *Prisoner of Chillon*, was written before he heard the story of Bonnivard. It was suggested by his first sight of the prison, and the story is his own invention.

1. The line is suggested by Pope's "Eternal sunshine of the spotless mind," *Eloisa to Abelard*, l. 209.

No. XLVII. *Two voices are there; one is of the sea*

SWITZERLAND was usurped by the French under Napoleon in 1800.

The next five poems (XLVII.—LI.) are perhaps the finest of Wordsworth's splendid series of political sonnets—patriotic in the best sense; the work of one whose very love of his country makes him deeply sensitive to her fame and afraid lest his own generation should do anything to diminish the glory of their noble heritage.

No. XLVIII. *Once did she hold the gorgeous East in fee*

THE republic of Venice, so powerful in the Middle Ages, had long become "the shade of that which once was great," when it was finally crushed by Napoleon in 1797, and handed over by him the same year after the treaty of Campo Formio to Austria.

1. in fee (A.S. *feoh*; connected with 'fief' and 'feudal'), as a fee or fief, an estate held from a superior under certain conditions, especially on condition of military service.

7. Compare CXIV. 76-86. "The going out of the Doge from the Lido to wed the sea," afterwards called the Sposalizio del Mare, was a festival instituted to commemorate the victory of the Doge Orseolo over the Dalmatians in 998. Under the dukedom of Ziani and the patronage of Pope Alexander III., in 1178, the ceremonial became more elaborate. It was performed annually on the Feast of the Ascension, and not only encouraged the Venetians to hope for success in every maritime enterprise, but, under the Pope's sanction, it had the effect of proclaiming to Europe the supremacy of Venice over the Adriatic. For an account of the ceremony, see any history of Venice.

No. XLIX. *O friend! I know not which way I must look*

"WHILE leading men to pierce below the artificial and conventional to the natural man and natural life, as Rousseau did, Wordsworth still cherished the symbols, the traditions, and the great institutes of social order. Simplification of life and thought and feeling was to be accomplished without summoning up the dangerous spirit of destruction and revolt. Wordsworth lived with nature, yet waged no angry railing war against society. . . . Communion with nature is, in Wordsworth's doctrine, the school of duty."—Mr. John Morley in his Introduction to Wordsworth's *Poetical Works*.

10. This is idolatry, *i.e.* to be guilty of these is to be guilty of worshipping the idol of wealth. Cp. *Colossians*, III. 5, "covetousness, which is idolatry."

12. the good old cause, devotion to country combined with simplicity in the home. The thought is like Horace's *Privatus illis census erat brevis, commune magnum.*

13. fearful, afraid to do wrong.

No. L. *Milton! thou should'st be living at this hour*

"IT is interesting to know that it was with Milton before him as a model that Wordsworth first experimented in sonnet-writing; for undoubtedly there passed from the elder poet to the younger something more than the mere rhythm and cadence of his lines; there passed also the heroic style, and what underlies heroic style—dignity of thought, passion of conviction, self-restraint."—*Quarterly Review*, Oct., 1900.

3. altar, sword, and pen. A definite reference to classes—the clergy, the soldier, the student.

4. fireside, domestic life (cp. 'household laws' in the last sonnet). hall and bower, knights and ladies.

8. manners, character, Lat. *mores*, as in William of Wykeham's motto, 'Manners makyth man.'

11. naked, *i.e.* cloudless. So 'bare' in LXXX. 28, 'When night is bare,' and in CXXXI. 13, 'When the heavens are bare.'

14. lowliest duties. So in *Ode to Duty*, XLV. 53, 'lowly wise.

No. LII. *On Linden, when the sun was low*

THE first of a group of four poems dealing with war. *Hohenlinden* and *After Blenheim* show the terrible side of battle, the waste of life, the wanton misery of warfare. The two poems that come after these reveal another aspect: *Dulce et decorum est pro patria mori.*

Hohenlinden, though it is said to have been originally rejected by a Scotch newspaper as 'not up to the editor's standard,' has enjoyed a thoroughly deserved popularity from the time of its first publication. Sir W. Scott was fond of quoting it. He declaimed it to Leyden (Lockhart's *Life of Scott*, vol. VI. p. 326) who remarked, "Dash it, man, tell the fellow that I hate him, but, dash him, he has written the finest verses that have been published these fifty years." Campbell's reply, when Scott reported this, was, "Tell Leyden that I detest him, but I know the value of his critical approbation."

1. Linden, Hohen Linden, 'High Lime-trees,' a village in Upper Saxony. Here Napoleon's general, Moreau, defeated the Austrians under Archduke John on December 3rd, 1800. Moreau's army was posted on the plateau between the Iser and the Inn, the Austrian army on the right bank of the Inn. The Austrians advanced amidst drifting snow, and attacked with great fury; but the French received considerable reinforcements under Ney, and the Austrians were totally routed. The latter lost 8000 killed and wounded, and 11,000 prisoners; the French loss was 5000 killed and wounded.

7. fires of death. Cp. XLIV. 53, 'fires of funeral light.'

13. riven, split, cloven (Danish word).

22. war-clouds, clouds of smoke. dun, dusky, gloomy.

23. Frank, the French. France received its name from the Franks, one of the tribes of a Germanic confederation formed in the third century A.D. Hun, here used to describe the Austrians, inhabitants of Austro-Hungary.

24. canopy, covering (from the Greek, through mediaeval Latin and French).

27. Munich, capital of Bavaria.

No. LIII. *It was a summer evening*

Robert Southey (1774-1843), the friend of Coleridge and Wordsworth, had a distinguished literary career, and attained the Poet Laureateship. His lives of Nelson and John Wesley rank as classics. It is not likely that his longer poems will find many admirers again, but this poem, together with *The Scholar* (LXIV.) and *The Holly Tree*, holds a secure place.

Blenheim is a village in Austria, on the northern bank of the Danube. The great battle was fought on August 13, 1704, during the third campaign of the War of the Spanish Succession. Marshals Tallard and Marsin were in command of the forces of Louis XIV. The Duke of Marlborough and Prince Eugene commanded the allies. Their victory frustrated the plans of Louis, who had hoped to strike at the heart of the Austrian power by menacing Vienna.

28. **wonder-waiting**, expecting to hear some marvel, a happily-invented compound.

38. **yon little stream**, the Nebel, a small tributary of the Danube.

44. **childing**, a woman with child. The verb 'to child' is found in old English, and Shakespeare speaks of 'the childing Autumn' for 'the fruitful Autumn.'

55. "Marlborough, seeing the weakness of the French centre, threw his cavalry across the Nebel, and after a terrific struggle cut the French line in two. Meanwhile, on the right, Eugene only saved the battle by the steadiness of his Prussian infantry.... The allies are computed to have lost 11,000 men out of an army of 52,000; the French altogether 40,000 out of 60,000, including 14,000 prisoners" (*Dictionary of Eng. History*).

No. LIV. *When he who adores thee has left but the name*

The lines commemorate the fate of Robert Emmett, one of the most disinterested leaders in the sad Irish insurrection of 1803.

Metre.—Four accents in the first, three in the second line of each couplet. The feet are indifferently anapaests and iambi.

1. **thee**, addressed to Ireland.

10. **of my reason**, of mature years, when man is supposed to be guided by reason.

No LV. *Not a drum was heard, not a funeral note*

Charles Wolfe (1791-1823), an Irish clergyman, who died of consumption in his thirty-first year. His famous poem first appeared in an Irish newspaper, and various pretenders laid claim to the distinction of its authorship.

The battle of Corunna (January 16, 1809), between the English and French, was fought during the Peninsular War at the close of Sir John Moore's retreat from Madrid pursued by Soult. Moore defeated the French, and carried out the embarkation of his troops with but little loss, but was himself killed in the battle. The story should be read in Napier's *Peninsular War*. The poem is one that goes straight to the heart, even of those who care little for poetry in general. It expresses with perfect sincerity and directness a pathos that all can feel. Without any seeking after picturesque phrases, or straining after rhetorical effect, it sets the scene before us with wonderful vividness—the hurried march, the hasty digging of the grave, the dim light of moon and lantern, the simple nobility of the dead, the anguish of the last farewell. Like Wordsworth's elegy (XVI.) it is a model of grief ennobled by manly reticence.

Metre.—As in the preceding poem, except for the extra short syllable which gives a trochaic ending to the second line of each couplet. Occasionally a single long syllable is substituted for the first foot: this gives a dactylic effect, *e.g.* it would be possible to scan l. 21, Lightly they'll | tálk of the | spírit that's | góne, but the metrical structure of the rest of the poem shows that the true scansion is, Líght | ly they'll tálk | of the spír | it that's góne.

10. **wound.** Cp. LII. 30.

30. **field of his fame.** See note on XLIV. 66. Cp. XLIII. 13.

No. LVI. *In the sweet shire of Cardigan*

A SERIES of poems now follow (LVI.-LXII) dealing with the pathos of old age, the contrast with youth and strength, the sweetness and sadness of memory.

This poem, composed in 1798, was written in strict adherence to Wordsworth's theory that there ought to be no difference between the diction of poetry and of prose, that the language used in a poem of humble life ought to be just such language as the persons represented would naturally use, and that the nobility of a poem ought to be due entirely to the thought without aid from the words. As we shall see (LXXVIII.) Wordsworth's greatest poetical triumphs are won when the true instinct of a poet leads him to abandon his theory. That theory, if it needs any refutation, is amply refuted in the *Biographia Literaria* of Coleridge, who shows exactly where the truth lies between the opposite doctrines of Wordsworth and the eighteenth century poets. *Simon Lee* has undoubtedly suffered from the theory. The defence we made of *Lucy Gray* (XIX.) will not hold here: that poem, though simplicity itself, was never commonplace. *Simon Lee* is open to this charge, and to the

charge of diffuseness and of a carelessness that even suffers such a rhyme as 'woman' and 'common.' In palliation of these faults we may say that the poem is modelled on the old ballads, which freely admit such blemishes. That it has fine qualities which far outweigh its faults scarcely needs to be said. Much will be forgiven for the sake of the description of the hunt, the pathetic picture of the strong man brought low, and the exquisite beauty of the last four lines. Whatever diffuseness there may have been before, there is none at the close, which offers a splendid example of Wordsworth's self-restraint and concentrated thought—the quality so conspicuous in XIII.

In a note prefixed to the poem many years afterwards, Wordsworth tells us that the incident was a fact, and that the expression about the hounds, "I dearly love their voice," was word for word from the old man's own lips.

1. **Cardigan**, one of the western counties of Wales. But from Wordsworth's note, above referred to, we learn that the huntsman really lived in Somerset, on the Quantocks (CXIII. 246), 'a little way from the entrance to Alfoxden Park.' Alfoxden was Wordsworth's home in 1797-8, Coleridge being at that time settled at Nether Stowey, a few miles away.

Prof. Herford (*Age of Wordsworth*, p. 188) happily contrasts the indifference to precise locality which Wordsworth shows here and in *Lucy Gray* (XIX.) with Scott's use of "the subtle aroma of place-names." "To Scott the actual scenery of a story was part of its life-blood; it died if transplanted."

20. **stone-blind**, blind as a stone, completely blind through exhaustion. Spenser uses the expression 'stone-dead.' 'Sand-blind' is used for 'half-blind' in *Merchant of Venice*, Act II. Sc. ii.

23. **chiming**, sounding in harmony, properly used of the musical harmony produced from a set of bells tuned to a musical scale and struck by hammers.

No. LVII. *I have had playmates, I have had companions*

CHARLES LAMB (1775-1835), the friend of Coleridge from boyhood, the author of *Essays of Elia*, and the joint author with his sister of *Tales from Shakespeare*, the best loved of English humourists and letter-writers, composed little poetry; but the three poems inserted in this collection (LVII., LXIX., LXXV.) are all of remarkable beauty.

The Old Familiar Faces seems to be a genuine bit of autobiography. It was written in 1798. The 'friend of my bosom' was Coleridge; the friend whom Lamb had left 'like an ingrate,' Charles Lloyd. See J. D. Campbell's Biographical Introduction to *Coleridge's Poetical Works*, p. xliii.

Metre.—So perfect is the music of this exquisite poem that few readers, in all probability, observe any metrical irregularity in it. Yet it would be difficult or impossible to reduce it to any rule. Like most of the verse of a later poet, Walt Whitman, it seems obedient only to an inner law, the sound everywhere responding to the feeling with no aid or constraint from metrical rules. It is so far more regular than Walt Whitman's poems that the lines are of fairly equal length, that there is a caesura or 'break' in each line, and that the movement is on the whole dactylic.

5. **cronies**, intimate companions; derived from 'crone,' an old woman, especially a witch who chants or 'croons' incantations.

11. **ingrate**, adj. and subst., ungrateful, from Lat. *ingratus* through Fr. *ingrat*.

No. LVIII. *As slow our ship her foamy track*

THIS is one of Moore's *Irish Melodies*: LXII., on the same theme, is from his collection of *National Airs*.

3. **pennant**. Here a long narrow flag pointed at the end, and hung at the mast-head or yard-arm-ends in ships of war. See note on XLI. 11.

No. LIX. *There's not a joy the world can give like that it takes away*

Metre.—Each iambic line of seven feet is practically divided into two lines by the caesura at the end of the fourth foot. The iambi are varied by anapaests. The poem is full of simple and obvious, but very gracefully managed, metaphors. In spite of their rapid succession, no sense of incongruity is aroused.

No. LX. *There is a Flower, the lesser Celandine*

WRITTEN in 1804. Wordsworth had already, in 1802, dedicated two longer but less perfect poems to the same flower. In the note prefixed to the earlier verses, he writes: "It is remarkable that this flower, coming out so early in the spring as it does, and so bright and beautiful, and in such profusion, should not have been noticed earlier in English verse. What adds much to the interest that attends it is its habit of shutting itself up and opening out according to the degree of light and temperature of the air."

2. Cp. in the second of the two earlier poems:

"Blithe of heart, from week to week
Thou dost play at hide-and-seek;
While the patient primrose sits
Like a beggar in the cold,
Thou, a flower of wiser wits,
Slipp'st into thy sheltering hold;
Liveliest of the vernal train
When ye all are out again."

20. spleen, ill-humour, vexation, from a Greek word denoting that part of the stomach which was supposed to be the seat of anger: cp. the use of 'bile,' 'melancholy.'

21-4. The last stanza is somewhat obscure. The young man is the favourite of the prodigal, Youth; the old man is the pensioner of the miser, Age. We waste the many gifts of Youth, and have afterwards to be content with scanty gifts from Old Age. In the case of the flower Youth and Age are again prodigal and pensioner. In the first 1802 poem the celandine is described as "Spreading out thy glossy breast Like a careless Prodigal; Telling tales about the sun When we've little warmth, or none."

No. LXI. *I remember, I remember*

Thomas Hood (1798-1845), journalist and writer of humorous sketches in prose and verse, wrote also several poems that have earned, by their truth and pathos, a place beside the work of far greater poets. His best-remembered pieces are this and *The Bridge of Sighs* (LXVII.), *The Song of the Shirt* and *Eugene Aram*.

Metre.—A beautiful variation of a very simple metre—the couplet of four iambic feet followed by three. In the first line of each stanza four trochees are substituted. The effect is a peculiarly haunting wistfulness.

16. A good example of that poetic self-restraint, implying so much more than it actually expresses, referred to in the notes on XIII. and LVI.

No. LXII. *Oft in the stilly night*

Metre.—Though it may seem involved at a first glance, the metre is really very simple. Each stanza of 14 lines really contains two four-line stanzas with a stanza of 6 short lines interposed.

1. stilly, a variation of 'still' found in other poets also, but too obviously existing *metri gratia* to be altogether acceptable. A coinage like 'sleety' (XXVIII. 6) has a justification that 'stilly' cannot plead.

2. **slumber's chain.** The metaphor occurs as early as Sophocles, *Ajax*, 675, ὁ παγκρατὴς ὕπνος | λύει πεδήσας οὐδ' ἀεὶ λαβὼν ἔχει, "All-powerful sleep releases those whom he has fettered and keeps not his captives for ever."

21. We may recall the picture of Dido in the 'banquet-hall deserted,' dreaming of Aeneas: *absens absentem auditque videtque* (*Aeneid* iv. 83).

No. LXIII. *The sun is warm, the sky is clear*

A LANDSCAPE very characteristic of Shelley. The whole scene, as in some of Turner's paintings, appears bathed in iridescent light. Compare other landscapes by the same poet in C., CI., CXIV.

The poem was written in December, 1818. The following extract from a letter to Thomas Love Peacock, dated Naples, December 22, 1818, may describe the day and the scene: "We set off an hour after sunrise one radiant morning in a little boat; there was not a cloud in the sky, nor a wave upon the sea, which was so translucent that you could see the hollow caverns clothed with the glaucous sea-moss, and the leaves and branches of those delicate weeds that pave the unequal bottom of the water. As we approached, the heat, and especially the light, became intense. We then coasted the bay of Baiae to the left, in which we saw many picturesque and interesting ruins; but I have to remark that we never disembarked but we were disappointed—while from the boat the effect of the scenery was inexpressibly delightful. The colours of the water and the air breathe over all things here the radiance of their own beauty."

Metre.—A variation of the Spenserian stanza, the only difference being that the first eight lines have four iambic feet instead of five. The ninth line, as in Spenser, is an Alexandrine (six feet). The scheme of rhymes is *a b a b b c b c c*.

5. This line was omitted in the *Posthumous Poems*, in which, and in Mrs. Shelley's subsequent editions, the line before ends with *light*, probably, as Mr. Forman says, through the transcriber or printer having run two lines into one.

9. For the simile, see note on VIII. 12.

10. **untrampled,** a poetical variation for 'untrodden.'

21. **content, surpassing wealth.** Compare Sir E. Dyer's poem, 'My mind to me a kingdom is,' especially the second stanza:

> "Content I live, this is my stay;
> I seek no more than may suffice;
> I press to bear no haughty sway;
> Look, what I lack my mind supplies.
> Lo! thus I triumph like a king,
> Content with that my mind doth bring."

22. **the sage.** The reference may be to the Stoic doctrine that 'the wise man alone is free, and not only free but even a king': cp. Diogenes Laertius, Bk. vii., Cicero *Pro Murena*, xxix. 61.

27. On a careless reading this line will seem unmetrical. Read carefully and slowly—as befits the solemn contrast with the preceding line—it is peculiarly impressive:

To mé | that cáp | has beén | déalt in | anóth|er meás|ure.

33. A remarkable anticipation (as J. A. Symonds points out in his *Life of Shelley*) of Shelley's own death by drowning. Cp. the last stanza of *Adonais*:

> "The breath whose might I have invoked in song
> Descends on me; my spirit's bark is driven
> Far from the shore, far from the trembling throng
> Whose sails were never to the tempest given;
> The massy earth and sphered skies are riven!
> I am borne darkly, fearfully afar;
> Whilst, burning through the inmost veil of Heaven,
> The soul of Adonais, like a star,
> Beacons from the abode where the Eternal are."

36. Acting on the principle announced in his preface, that it is right to make such an omission "when the piece could be thus brought to a closer lyrical unity," Mr. Palgrave has excised the fifth stanza to be found in all editions of Shelley. That stanza is in every way inferior to the rest, and the poem gains much by its exclusion. Excisions have also been made in two others of Shelley's poems, C. and CXIV.

LXIV. *My days among the Dead are past*

PERHAPS the best commentary on this beautiful poem is supplied by the following extract from Macaulay:

"Just such is the feeling which a man of liberal education naturally entertains towards the great minds of former ages. The debt which he owes to them is incalculable. They have guided him to truth. They have filled his mind with noble and graceful images. They have stood by him in all vicissitudes, comforters in sorrow, nurses in sickness, companions in solitude. These friendships are exposed to no danger from the occurrences by which other attachments are weakened or dissolved. Time glides on; fortune is inconstant; tempers are soured; bonds which seemed indissoluble are daily sundered by interest, by emulation, or by caprice. But no such cause can affect the silent converse which we hold with the highest of human intellects. That placid intercourse is disturbed by no jealousies or resentments. These are the old friends who are never seen with new faces, who are the same in wealth and in poverty, in glory and

in obscurity. With the dead there is no rivalry. In the dead there is no change. Plato is never sullen. Cervantes is never petulant. Demosthenes never comes unseasonably. Dante never stays too long. No difference of political opinion can alienate Cicero. No heresy can excite the horror of Bossuet."

There is a fine passage in Bishop Hall to the like effect; given in *Foliorum Centuriae*, No. 210.

LXV. *Souls of Poets dead and gone*

Metre.—As in II.

2. **Elysium.** See note on II. 11.

4. **Mermaid Tavern**, "the club-house of Shakespeare, Ben Jonson, and other choice spirits of that age" (F.T.P.).

6. **Canary**, wine from the Canary islands, off the N.W. coast of Africa. This wine was very highly esteemed in Shakespeare's time.

9. **generous** (from Lat. *generosus*, high-born, through Fr.), when applied, as here, to wine or food, combines a variety of notions—excellent, abundant, invigorating.

10. **Robin Hood**, the most famous of English outlaws and free-booters. He is said to have lived from 1160 to 1247, and to have been originally Earl of Huntingdon; but, having outrun his fortune, he was outlawed, and thenceforward lived by plundering rich men. Sherwood Forest was his favourite haunt. His company consisted of as many as a hundred archers, and his chief companions were Little John, Friar Tuck, and Maid Marian. He is the hero of some of the earliest English ballads and a character in Scott's *Ivanhoe*.

12. **bowse** (Teutonic), also spelt 'bouse' and 'booze,' to drink long and deeply.

17. **sheepskin**, parchment.

18. **you**, the dead poets.

22. **Zodiac**, an imaginary broad belt in the heavens, within which the apparent motions of the sun, moon, and the planets known to the ancients, are confined; divided into twelve parts or 'signs,' named from the constellations or groups of stars through which the sun appears successively to pass. One of these signs, entered by the sun on Aug. 22, is *Virgo*, with which perhaps Keats playfully identifies the Mermaid.

LXVI. *Proud Maisie is in the wood*

"Scott has given us nothing more complete and lovely than this little song, which unites simplicity and dramatic power to a wild-

wood music of the rarest quality. No moral is drawn, far less any conscious analysis of feeling attempted: the pathetic meaning is left to be suggested by the mere presentment of the situation. A narrow criticism has often named this, which may be called the Homeric manner, superficial, from its apparent facility; but first-rate excellence in it is in truth one of the least common triumphs of Poetry. This style should be compared with what is not less perfect in its way, the searching out of inner feeling, the expression of hidden meanings, the revelation of the heart of Nature and of the Soul within the Soul—the analytical method, in short—most completely represented by Wordsworth and by Shelley." (F.T.P.)

This song is the last utterance of Madge Wildfire in the *Heart of Midlothian*.

Metre.—Two dactyls in each line, but the second dactyl of the second line is often shortened to a trochee, and a good deal of freedom is permitted in the way of extra short syllables, *e.g.* Prōūd Māisĭe 's | ĭn thĕ wŏod | Wālkĭng sŏ | eārly.

1. **Maisie**, Mary.

7. **braw** (Scottish), handsome, fine-looking.

LXVII. *One more Unfortunate*

Metre.—Dactylic. The metre, with its short lines and dactylic rhymes (of which there are very few in the English language) is a difficult one to handle with dignity. To have succeeded in a poem of such length, "fashioned so slenderly," is no small poetic triumph. Hood has made the very frailty and delicacy of his metre finely expressive of the frailty and delicacy of the life so sadly thrown away.

10. **cerements**, grave-clothes; properly, a cloth dipped in melted wax (Lat. *cera*) or some gummy matter, in which dead bodies were formerly wrapped.

22. **mutiny**, rebellion against the laws of life. Socrates in the *Phaedo* speaks of suicide as a desertion of the post at which God has placed us, or a running away from prison.

78. **lave**, wash. The use is not quite the same as in XXIX. 12. In both cases the properly transitive verb is made intransitive by the omission of the object, but there the implied object is 'the shores,' here it is the reflexive pronoun.

86. **decently**, becomingly (Lat. *decet*).

96. **contumely**, four syllables: the accent is generally placed on the first, Hood seems to place it on the second. From Lat. *contumelia*, through French, insolence, contemptuous speech.

No. LXVIII. *Oh snatched away in beauty's bloom*

13. unteach. Cp. Lat. *dedoceo.* For the prefix **un**, see note on IV. 53.

No. LXIX. *When maidens such as Hester die*

Compare R. Browning's poem, *Evelyn Hope.*

11. rate, measure.

17. Quaker rule, the strict way of life followed by the Quakers, the name commonly given to members of the Society of Friends, a sect of English Protestants founded by George Fox, 1650.

21. prying, scrutinizing narrowly, enquiring into everything.

32. fore-warning, of the happiness of another life.

No. LXX. *If I had thought thou couldst have died*

"**Wolfe** resembled Keats, not only in his early death by consumption and the fluent freshness of his poetical style, but in beauty of character:—brave, tender, energetic, unselfish, modest. Is it fanciful to find some reflex of these qualities in the *Burial* and *Mary*? Out of the abundance of the *heart* ... " (F.T.P.).

No. LXXI. *He is gone on the mountain*

Coronach (Scottish), a dirge.

Metre.—Dactyl followed by trochee. An extra unaccented syllable—or even two syllables—is admitted at the beginning of the line. Once—in the last line but one—an extra syllable is admitted in the body of the line; the words should be hurried over proportionately: the intention is to express the swift bursting of the bubble. It should scarcely be necessary to point out that the metrical charm of a song largely depends on such variations, when they are introduced as skilfully as by Scott here and in XXIX. But so little was the experiment appreciated by contemporary critics that the *Quarterly Review* indulged in feeble pleasantries on Scott's failure to make the lines of this poem scan.

15. in flushing, full of vigour. The subst. is formed from the adj. 'flush,' meaning 'fresh,' abundant,' esp. used of a river whose waters are high, on a level with the banks.

17. correi or **corrie** (Scottish), a covert on a hillside.

18. cumber, trouble, perplexity. The verb is commoner in the sense of 'to obstruct,' as in "Why cumbereth it the ground?";

the adjectives 'cumbersome,' 'cumbrous, are derivatives. Skeat says 'cumber' is corrupted from Lat. *cumulus*, a heap, by the change of *l* into *r*, and the insertion of *b*. Cp. Ger. *kummer*, trouble, rubbish.

No. LXXII. *We watch'd her breathing thro' the night*

7. as, as if. See note on XXX. 19.

8. eke (Teutonic; cp. Ger. *auch*), to add to, to protract, spin out.

No. LXXIII. *I saw her in childhood*

"THIS book has not a few poems of greater power and more perfect execution than *Agnes*, and the extract which we have ventured to make from the deep-hearted author's *Sad Thoughts* (XVII.). But none are more emphatically marked by the note of exquisiteness" (F.T.P.).

Metre.—Dactyl and trochee in the first line, dactyl and long syllable in the second line, of each couplet. An extra unaccented syllable at the beginning of each line. This extra syllable becomes two in lines 10, 26, and 32, to compensate for the docking of the trochee in the preceding line.

14. moonlight. So in XVII. 1, 'thy pensive, moonlight face.'

No. LXXIV. *O listen, listen, ladies gay*

ONE of the finest of Scott's ballads. It has not the simplicity and artlessness of the genuine old ballad; the effects are deliberately sought, the picturesque details painted in with great care; but the pictures are vivid, the rhythm is masterly, and there is something Homeric about the way in which the story is made, as in LXVI., to convey its own pathos without any words of comment.

The ballad divides itself into four parts: First, the minstrel's proem (ll. 1-4); second, the scene on the shore of the stormy firth—the struggle between Rosabelle's filial affection and the forebodings of her counsellors (ll. 5-24); third, the picture of the ominous light seen in Roslin Chapel (ll. 25-44); fourth, the sequel, connecting the two scenes described in the main part of the poem.

There are some interesting notes on *Rosabelle* in the "Suggestions on the Teaching of English" prefixed to Professor J. W. Hales' *Longer English Poems*.

Metre.—Observe the variations in the last stanza: the double rhyme in lines 49, 51 (as in *Lord Ullin's Daughter*, XVIII. 31, 45,

55); and the three accents instead of four in line 50. It would be possible to scan this line on the principle explained in the metrical note on CVIII., but it is probably a mere irregularity, such as is often found in the old ballads.

3. Cp. Campbell, *O'Connor's Child*:

> "Sad was the note, and wild its fall,
> As winds that moan at night forlorn,
> Along the isles of Fion-Gall,
> When, for O'Connor's child to mourn,
> The harper told ..."

7. **Ravensheuch**, the raven's crag. The word *heuch* or *heugh* is used by Burns.

8. **firth** or frith, a narrow inlet of the sea, esp. at the mouth of a river, *e.g.* the firth of Forth, the firth of Clyde. It is the same word as the Norwegian *fiord*, perhaps also as the Lat. *fretum*.

10. **inch**, Keltic word for 'island.'

11. **Water-Sprite.** See note on 'water-wraith," XVIII. 26.

13. **gifted Seer**, gifted with 'second sight,' the power to see the future. A belief in this power long prevailed in the Highlands of Scotland. It is often mentioned in Scott (*e.g.* in his *Legend of Montrose*), and is described in Dr. Johnson's *Journey to the Hebrides*.

18. **Roslin**, on the river North Esk, south of Edinburgh. There is a modern castle, but the ruin of the ancient one is still standing, as also Roslin Chapel, founded in 1445 or 1450 by Sir William St. Clair, baron of Roslin and earl of Orkney.

21. **the ring.** "A ring was suspended, not tightly fastened, but so that it could easily be detached, from a horizontal beam resting on two upright posts.. The players rode at full speed through the archway thus made, and as they went under, passed their lance-points, or aimed at passing them, through the ring, and so bore it off. See Ellis's *Brand's Popular Antiquities*, re-edited by Hazlitt." (Prof. Hales.)

30. **ruddied.** 'Ruddy' is now only used as an adjective, and the verb was doubtless an archaism even in Scott. Cp. Spenser, *Faerie Queene*, II. i., "Her cheeks, like apples which the sun had rudded."

32. **Hawthornden.** Here lived, 1585-1649, the poet William Drummond.

35. **sable shroud.** Cp. Milton, *Lycidas*, 22, "And bid fair peace be to my sable shroud." In Elizabethan English 'shroud' is used for any covering or shelter, not being confined as now to the clothing of the dead. Cp. *Ode on Nativity*, l. 218.

36. panoply (Greek), full suit of armour.

38. sacristy, a room in a church where the sacred vessels and vestments are kept; from Low Latin, *sacristia*, derived from *sacer*, 'holy.'

pale, enclosure; from Lat. *palus*.

39. pillar. The beauty of the 'Apprentice's Pillar' in Roslin Chapel is famous.

41. pinnet, a variation of 'pinnacle,' a high turret.

44. high, high-born.

46. chapelle. The form is intended to have an antique sound, as 'ladye' in l. 6 to have an antique look.

50. candle, book, knell. For the connection of these three with the service for the dead, Prof. Hales quotes *Hamlet*, v i., the priest's words about Ophelia:

> "Her obsequies have been as far enlarged
> As we have warranty ...
> ... She is allowed her virgin crants,
> Her maiden strewments, and the bringing home
> Of bell and burial ...
> We should profane the service of the dead
> To sing a requiem and such rest to her
> As to peace-parted souls";

and Dunbar's *Will of Maister Andro' Kennedy*:

> "I will no priestis for to sing
> Dies illa, dies irae,
> Nor yet no bellis for to ring
> Sicut solet semper fieri;
> But a bagpipe to play a spring
> Et unum alewisp ante me,
> Instead of torches for to bring
> Quatuor lagenas cervisiae"—

i.e. four flagons of beer.

51. sea-caves rung. Cp. the sea dirge in Shakespeare's *Tempest*, given in *G.T.* LXV.:

> "Sea-nymphs hourly ring his knell:
> Hark! now I hear them,—
> Ding, dong, bell!"

No. LXXV. *I saw where in the shroud did lurk*

In its rhythm and diction, and above all in its quaint conceits, this poem of Charles Lamb wonderfully recalls the work of seventeenth century poets. There is indeed in Mr. Beeching's *Lyra Sacra* an anonymous seventeenth century poem on the

same theme of an infant's death—"He did but float a little way Adown the stream of time"—that, to one judging from internal evidence alone, would seem to have far less right to be attributed to that period.

12. **glasses of mortality**, the eye of a mortal, here compared to a window or pair of spectacles.

21. **Promethean.** Prometheus was fabled by the Greeks to have brought down fire from heaven as a gift to mortals. The legend of his punishment by Zeus for this offence forms the subject of the tragedy of *Prometheus Bound* by Aeschylus, and of Shelley's *Prometheus Unbound*. Cp. *Othello*, v. ii. 10:

> "But once put out thy light,
> Thou cunning'st pattern of excelling nature,
> I know not where is that Promethean heat
> That can thy light relume."

22. **moons**, months.

38. **economy**, from Gk. *οἰκονομία*, household management; applied also to the management of the affairs of a nation, as in 'political economy.' Here the meaning is: Heaven seems to be wasteful of human life; the seeming waste doubtless has its explanation, but we do not know what it is. Cp. Tennyson, *In Memoriam*, cantos liv.-lvi.

39. **clerks**, scholars, from Lat. *clericus*. The name reminds us that the clergy were at one time the only educated class of the community in Western Europe. When education spread to other classes, *clericus* was applied to every educated man, even though not a deacon or priest. Cp. the expression 'clerical error' for an unintentional slip in a written composition.

missed the mark, failed to explain satisfactorily.

41. **ephemeral**, from Gk. *ἐφήμερος*, lasting only for a day.

42. **Crones.** See note on LVII. 5.

No. LXXVI. *A child's a plaything for an hour*

"FROM *Poetry for Children* (1809), by Charles and Mary Lamb. This tender and original little piece seems clearly to reveal the work of that noble-minded and afflicted sister, who was at once the happiness, the misery and the life-long blessing of her equally noble-minded brother." (F.T.P.) In 1796 Mary Lamb "worn down to a state of extreme nervous misery by attention to needle-work by day and to her mother by night" went mad and stabbed her mother to death. She was placed in an asylum, and her reason gradually returned to her. But the malady recurred at intervals in after-life. She knew when an attack was approaching; and

Charles, "obtaining leave of absence from the East India office, *as if for a day's pleasure*, might be seen escorting his sister, both in tears, to the accustomed asylum in the neighbourhood of London."

No. LXXVII. *Where art thou, my beloved Son*

RUSKIN, *Modern Painters*, Vol. III., Pt. IV., ch. iii., uses this poem to illustrate the difference between 'historical or simply narrative art' and great imaginative art. The power of the poet is 'the power of assembling, by the help of the imagination, such images as will excite noble emotions.' In the strictest sense, the poet cannot create; he can only use the materials supplied to him by experience; his creative power, his imagination, shows itself in the selection and combination of such materials. By the side of Wordsworth's imaginative poem, Ruskin places Saussure's plain narrative of a parallel fact from real life:

"Nothing surprised me more than a woman of Argentière, whose cottage I went into to ask for milk, as I came down from the glacier of Argentière, in the month of March, 1764. An epidemic dysentery had prevailed in the village, and, a few months before, had taken away from her, her father, her husband, and her brothers, so that she was left alone, with three children in the cradle. Her face had something noble in it, and its expression bore the seal of a calm and profound sorrow. After having given me milk, she asked me whence I came, and what I came there to do, so early in the year. When she knew that I was of Geneva, she said to me, 'She could not believe that all Protestants were lost souls; that there were many honest people among us, and that God was too good and too great to condemn all without distinction.' Then, after a moment of reflection, she added, in shaking her head, 'But that which is very strange is that of so many who have gone away none have ever returned. I,' she added, with an expression of grief, 'who have so mourned my husband and my brothers, who have never ceased to think of them, who every night conjure them with beseechings to tell me where they are, and in what state they are! Ah, surely, if they lived anywhere, they would not leave me thus! But, perhaps,' she added, 'I am not worthy of this kindness, perhaps the pure and innocent spirits of these children,' and she looked at the cradle, 'may have their presence, and the joy which is denied me.'"—Saussure, *Voyages dans les Alpes*, chap. xxiv.

The Affliction of Margaret may be compared—as has already been done by Mr. Swinburne in *Essays and Studies*—with Tennyson's *Rizpah*, another poem of a mother's anguish.

20. as hath been said, as detractors alleged.

29. Neglect me! Was I indignant at the thought of his neglect?

50. The late Mr. F. Myers in his *Life of Wordsworth* (*English Men of Letters Series*) examines this stanza in connection with Wordsworth's theory that poetry ought to give "a selection of the language really spoken by men" with "metre superadded." Mr. Myers shows (p. 107) the complexity of the music on which this stanza depends for its power—the slow rhythm resulting from a large proportion of strong accents and long vowels, and the subtle alliterations of the letters *d*, *h*, *m*, *th* in the first four lines. He dwells, too, on the choice of words: *inheritest* and *summoned* are not words that "a poor widow, even at Penrith," would employ; "they are used to intensify the imagined relation which connects the missing man with (1) the wild beasts who surround him, and (2) the invisible Power which leads; so that something mysterious and awful is added to his fate. This impression is heightened by the use of the word *incommunicable* in an unusual sense, 'incapable of being communicated *with*' instead of 'incapable of being communicated'; while the expression 'to keep an incommunicable sleep' for 'to lie dead' gives dignity to the occasion by carrying the mind back along a train of literary associations of which the well-known ἀτέρμονα νήγρετον ὕπνον of Moschus may be taken as the type."

No. LXXVIII. *Waken, lords and ladies gay*

Metre.—Observe how the sound echoes to the sense in line 7, where two dactyls, 'Merrily, merrily,' are substituted for two trochees, to be said or sung in the time that would ordinarily be occupied by two trochees.

4. Perhaps the best modern account of an old English hunt 'with hawk and horse and hunting-spear,' is to be found in *The Diary of Master William Silence*, a book that deals very fully with the field sports of Shakespeare's time.

12. diamonds of dew. Cp. CXXII. 39, "Dew-drops are the gems of morning."

29. baulk or balk, baffle, frustrate; properly, to separate by 'balks' or beams, to partition off.

No. LXXIX. *Ethereal minstrel! pilgrim of the sky!*

THE five poems (LXXIX.-LXXXIII.) in praise of birds, written by the three greatest poets of the period, Wordsworth, Shelley and Keats, will help the reader to compare the very different genius, character and method of their three authors. Wordsworth's song never soars so far as to be oblivious of the earth and the common life of men. Like his own skylark he is 'true to the

kindred points of Heaven and Home,' rising to a splendid height at times, but always to bring some lesson down. In every aspect of Nature, in every bird and flower, he finds 'thoughts that lie deep'; and everywhere he hears 'the still sad music of humanity. Shelley's song is as different from Wordsworth's as his skylark is different. It mounts 'in profuse strains' of an art so facile that it may well seem 'unpremeditated.' It soars till earth is lost sight of, a very 'cloud of fire,' beautiful but impalpable, floating and running 'like an unbodied joy.' The poet is 'hidden'—not revealed—in the dazzling, rather than illuminating, 'light' of his thoughts. Keats, once more, is like the nightingale of his imagining—'pouring forth his soul abroad' in an ecstasy that wears out his frail body prematurely; and no finer or truer description of the special note of romance that is characteristic of his poetry could be given than in the words he uses of the nightingale's song—

> The same that oft-times hath
> Charm'd magic casements, opening on the foam
> Of perilous seas, in faery lands forlorn.

Shelley saw the resemblance—writing in his elegy on Keats of "Thy spirit's sister, the lorn nightingale."

No. LXXX. *Hail to thee, blithe Spirit*

Metre.—Trochaic. Three trochees in the first line, two trochees and long syllable in the second line, of the couplet. For the third couplet of each stanza is substituted a single long line, only differing from the couplet in that (1) it admits an extra unaccented syllable at the beginning, (2) it is only rhymed at the end, (3) the break in the middle is not always observed.

2. **wert.** The rhymes are—doubtless intentionally—very freely handled throughout the poem. Tennyson's practice was much stricter, and modern criticism is apt to be severe upon loose rhyming. But we must remember (1) that rhymes which are faulty now may sometimes have been accurate in Shelley's time, pronunciation having changed, (2) that rhymes which have once been accepted tend to become traditional in the poets after they have ceased to be accurate. The rhyme of 'wert' and 'heart,' *e.g.*, used by Shelley here, occurs in Daniel, the Elizabethan poet whom Coleridge admired, and was probably correct in his time. As for the form *wert*, "'wast' is not found in the oldest English; it is quite a late form, not older than the fourteenth century. The O.E. form was *were*, from which we have formed, after the analogy of 'shall' and 'will,' *wert*, which is sometimes, but wrongly, used for the subjunctive *were* (second person singular) as 'If thou, that bidst me be content, wert grim' (*King John*, III. i.)."—Morris, *Historical Outlines of English Accidence*, p. 182.

7. **from the earth**, closely with '**higher**': the lark has already left the ground.

15. **unbodied joy**, a disembodied '**spirit of delight**,' one of those abstractions which to Shelley were more real than material things. Cp. the impersonations in *Adonais*, stanzas ix.-xiii. Some editors strangely emend to 'embodied.'

20. Cp. Tennyson, "Till drowned in yonder living blue The lark becomes a sightless song."

22. **silver sphere**, the star of l. 18.

28. **bare**, without clouds. So Wordsworth in CXXXI. 13, "The moon doth with delight Look round her when the heavens are bare."

55. **faint**. Cp. VIII. 9-12, "The wandering airs they faint."

66. **chorus hymeneal**, marriage song, from Hymen (Greek) the god of marriage.

82. **deem**, think, believe.

86. Cp. *Hamlet*, IV. iv. 37:

> "Sure he that made us with such large discourse,
> Looking before and after, gave us not
> That capability and godlike reason
> To fust in us unused."

Gray observes the same fact as Shelley, but in a different spirit:

> "'Tis man alone that joy descries
> With forward and reverted eyes" (*G. T.* CLII.).

96. **measures**, music. Cp. CIX. 33, "Where was heard the mingled measure."

No. LXXXI. *Beneath these fruit-tree boughs that shed*

THIS differs from Wordsworth's other bird-poems in that it is simply descriptive and expressive of unreflecting delight.

15. **revels of the May**. See note on CXXII. 3.

18. **paramours**, lovers, formed from an adverbial French phrase, *par amour*, just as '**debonair**' is: see note on LXXXV. 7.

21. **a Presence**. Cp. LXXX. 15; LXXXII. 15-16.

No. LXXXII. *O blithe new-comer! I have heard*

THE cry of the cuckoo brings back for a while to Wordsworth the time

> "When meadow, grove and stream,
> The earth and every common sight
> To me did seem
> Apparell'd in celestial light."

(See the opening of his great ode, CXXXI.) This lyric was written in 1804. In 1837, the same sound, heard at Laverna in Italy, in the neighbourhood of the monastery of St. Francis, awoke graver reflections: it seemed to him then the voice of a prophet—"of one crying amid the wilderness."

An earlier address to the cuckoo—"Hail, beauteous stranger of the grove!"—by Michael Bruce, is said to have been a favourite poem with Wordsworth, and may have suggested to him this loftier lyric. It will be found in Trench's *Household Book of English Poetry*.

12. **visionary hours**, the hours of youth—hours of 'the visionary gleam,' 'the glory and the dream' (CXXXI. 56-57).

No. LXXXIII. *My heart aches and a drowsy numbness pains*

"WRITTEN in the spring of 1819, and one of the six or eight among his poems so unique and perfect in style, that it is hard to see how any experience could have improved them" (F. T. P.).

The Ode was inspired by the song of a nightingale that had built its nest close to the house of a friend in Hampstead. The bird's song, we are told, "often threw Keats into a sort of trance of tranquil pleasure. One morning he took his chair from the breakfast-table, placed it on the grass-plot under a plum-tree, and sat there for two or three hours with some scraps of paper in his hands." Thus the Ode was written.

Metre.—Ten iambic lines to each stanza. The charm of the verse depends partly on the inevitable, yet unmonotonous, recurrence of the rhymes, partly on the effect of the shortened eighth line in producing a momentary pause that heightens the force of the full music of the last two lines.

4. **Lethe**, the river of forgetfulness, in the under-world, as imagined by the Greeks.

7. **Dryad**, a nymph inhabiting a tree and watching over it; from Gk. δρῦς, an oak.

12. **deep-delved**. The epithet, as Mr. W. T. Arnold points out, was probably suggested by Milton's lines *On the Death of a Fair Infant*—"Or that thy beauties lie in wormy bed, Hid from the world in a *low-delved* tomb."

13. **Flora**, Roman—originally Sabine—goddess of the Spring and of flowers.

14. **Provençal song**, the poetry of the troubadours, the court-poets of the twelfth century. The language which they used was the Romanic language of southern France, sometimes called the *langue d'oc*. Provençe is the Roman *Provincia*. The

Provençal language ceased to be used for literary purposes in the fourteenth century.

sunburnt mirth, epithet transferred from the people to their mirth. The force of the epithet, like '*warm* South,' is to give the idea of genial Nature favouring the merriment.

16. **Hippocrene**, Greek, 'the fountain of the steed': the fount of the Muses, which was struck out of Mount Helicon by the hoof of the winged horse, Pegasus. Keats writes as if the spring ran wine.

17. **winking**, twinkling, *i.e.* breaking and sparkling. The original use is the ordinary one, 'moving the eyelids quickly.'

26. **spectre-thin**, thin as a spectre. Keats coins another compound of 'thin' differently in CXI. 57, 'winter-thin,' thin from its winter sleep.

32. **Bacchus**, the ancient god of wine, was fabled to have driven a team of tigers or lynxes round the world. Cp. Virgil, *Aen.* vi. 805, *Liber, agens celso Nysae de vertice tigres.*

pards, leopards, substituted by poetic licence for the tigers or lynxes of the legend.

37. **Fays**, the proper form of the word, though 'fairies' is more common. 'Fairy' is derived from 'fay,' and properly means 'enchantment,' in which sense the O.F. form 'faerie' is sometimes used in modern English. Cp. the adj. 'faery' as employed by Keats in XXXVI. 11, and below l. 70.

42. **soft incense**, scented blossoms.

43. **in the scented darkness**, try to distinguish the several odours.

46. **eglantine**. See note on XXVI. 13.

51. **darkling**, adv., in the dark. "As the wakeful bird sings *darkling*" (Milton).

60. **requiem**, a hymn or mass sung for the repose of the soul of the dead: the first word of the Roman Catholic hymn, *Requiem aeternam dona eis, Domine*, "Give eternal rest to them, O Lord." So 'dirge' is derived from *dirige*, the first word of another hymn.

64. **clown**, peasant. Apparently this was the original sense of the word, though the meaning 'jester' is as old, or almost as old, in literature.

66. **Ruth**. See *The Book of Ruth*, ch. ii.

70. **faery lands**. The expression recalls the Greek φίλορνις δαιμόνων ἀναστροφή, 'haunt of demigods, dear to birds' (Aeschylus, *Eumenides*, 23), but the epithet 'forlorn' adds a modern romantic note.

No. LXXXIV. *Earth has not anything to show more fair*

To any one who has ever looked upon such a scene, this sonnet will bring it back with wonderful vividness, steeped in a glow of sunshine, like a painting of Turner. Yet it is noteworthy how vague the details are as compared with those of a picture: the form and arrangement of the 'ships, towers, domes, theatres and temples' are supplied by the reader's memory or imagination—not indicated by the poet.

Prof. Herford (*Age of Wordsworth*, p. 162) notes as one of the limitations of Wordsworth that his imagination was not greatly touched by cities. "If anything in them yielded poetry, it was their moments of self-oblivion (*Stray Pleasures*, *Power of Music*, *Star-gazers*), their pining rustics (*Farmer of Tilsbury Vale*, 1803, *Poor Susan*, 1797), their early morning splendour (*Westminster Bridge*, 1802), their crises of heroism and martyrdom (*Zaragoza*, 1809). But at Grasmere he gave both profounder and more varied expression to his specific vision."

With Wordsworth's vision of London, F. W. H. Myers finely compared Sterling's imagination of it on his dying-bed: "not as full of noise and dust and confusion, but as something silent, grand and everlasting."

No. LXXXV. *To one who has been long in city pent*

This expression of simple delight in the charm of open country, by the poet whom Byron unfairly upbraided with being 'a Cockney,' is a fitting pendant to the great poet of Nature's confession that beauty is not absent from the city.

1. A reminiscence of Milton, *Paradise Lost*, ix. 445:

> "As one who, long in populous city pent,
> Where houses thick and sewers annoy the air,
> Forth issuing on a summer's morn to breathe
> Among the pleasant farms and villages
> Adjoined, from each thing met conceives delight."

7. **debonair**, elegant: Fr. *débonnaire*, i.e. *de bon aire*, of good extraction, and hence of good disposition. A Miltonic word. Cp. "So buxom, blithe and debonair," *L'Allegro*, 24.

8. **languishment**, languor. The word is used by Spenser and by Wyatt.

10. **Philomela** and Procne in the Greek legend were two sisters, who were changed, the one into a nightingale, the other into a swallow. Cp. Sir P. Sidney's poem, "The nightingale as soon as April bringeth," *G. T.* XLVII.

13. The image in the last two lines is in the manner of Shelley rather than of Keats. Cp. the exquisite lines on an angel's tear in *Adonais*, st. x.

No. LXXXVI. *I met a traveller from an antique land*

The best of the few sonnets that Shelley wrote. The sonnet demands too much concentration and self-restraint to be adapted to his wayward and essentially lyrical genius, that 'singing still does soar.'

Ozymandias is a Greek form of an Egyptian name. Shelley probably invented the inscription. 'Vast and trunkless legs of stone' are common enough in Egypt. But, as an Egyptologist friend, Mr. J. G. Milne, writes to me, "No traveller in Shelley's day could have translated a hieroglyphic inscription, and the inscription as given is not Egyptian in conception."

8. The sculptor's hand that mock'd the sneer and frown, and the heart of Ozymandias that fed the sneer and frown. 'Hand' and 'heart' are governed by 'survive.' We can still read the king's scorn and the sculptor's scorn of him: but king and sculptor—where are they?

No. LXXXVII. *Degenerate Douglas! oh, the unworthy lord*

For Neidpath, see XXXIII. and note.

"The fact was told me by Walter Scott" (Wordsworth's note). The sonnet was written in 1803 on the same tour that produced XC., XCI., XCVIII., and CXVIII.

No. LXXXVIII. *O leave this barren spot to me*

3-4. Cp. Wordsworth's description of the Borrowdale yew-trees:

> "A pillar'd shade,
> Upon whose grassless floor of red-brown hue
> By sheddings from the pining umbrage tinged
> Perennially—beneath whose sable roof
> Of boughs, as if for festal purpose, decked
> With unrejoicing berries—ghostly shapes
> May meet at noontide."

10. **amber**, the resin of extinct pine-trees, which when heated gives forth a fragrant odour. So Campbell applies the term to 'honey.' The resemblance between the two substances accounts for Virgil's prophecy—*Et durae quercus sudabunt roscida mella.*

22. The practice of carving the beloved name on the trunks of trees is frequently alluded to in ancient and modern poetry. Cp. Virgil, *Eclogues*, x. 54, *Crescent illae, crescetis amores*; Shakespeare, *As you Like it*, III. ii. 9:

> "Run, run, Orlando, carve on every tree
> The fair, the chaste and unexpressive she."

26. **ravish'd**, carried away in spite of itself, enraptured.

No. LXXXIX. *Yes, there is holy pleasure in thine eye*

"INTENDED more particularly for the perusal of those who may have happened to be enamoured of some beautiful Place of Retreat, in the Country of the Lakes" (Wordsworth).

1. Another reading: "Well may'st thou halt, and gaze with brightening eye!"

No. XC. *Sweet Highland Girl, a very shower*

THIS poem—like *The Reaper* (XCI.) and *Glen Almain* (CXVIII.)—was one of the fruits of Wordsworth's tour in the Highlands with his sister Dorothy, August, 1803. On the shore of Loch Lomond the travellers encountered two girls. "One of the girls," writes Miss Wordsworth in her Journal, "was exceedingly beautiful; and the figures of both of them, in grey plaids falling to their feet, their faces only being uncovered, excited our attention before we spoke to them; but they answered us so sweetly that we were quite delighted, at the same time that they stared at us with an innocent look of wonder. I think I never heard the English language sound more sweetly than from the mouth of the elder of these girls, while she stood at the gate answering our inquiries; her face was flushed with the rain; her pronunciation was clear and distinct, without difficulty, yet slow, as if like a foreign speech."

Though Wordsworth did not write love poems, as the term is commonly understood (see note on XIII.), no poet has given us more exquisitely tender and beautiful pictures of girlhood and womanhood. This poem and XCI. should be read by the side of "She was a phantom of delight" (X.) and the four Lucy poems (XIII.-XVI.). Wordsworth returned to the subject of the Highland girl in a later poem, *The Three Cottage Girls*, in which he sets her by the side of a Swiss and an Italian maid. Still later, in 1843, he wrote that "the sort of prophecy with which the verses conclude, has, through God's goodness, been realized; and now, approaching the close of my seventy-third year, I have a most vivid remembrance of her and the beautiful objects with which she was surrounded."

15. light of common day. Cp. CXXXI. 76.

25. sense, good sense.

42. brook'd, A.S., endured, borne.

60. Mr. Myers recalls (*Life of Wordsworth*, p. 120) Virgil, *Eclogue* x. 35, *Atque utinam ex vobis unus vestrique fuissem Aut custos gregis aut maturae vinitor uvae.*

No. XCI. *Behold her, single in the field*

15. Those who have had the good fortune to sail among the Hebrides (the islands off the N.W. coast of Scotland) in calm weather will understand the beauty and truth of the expression, 'the silence of the seas.'

19-20. Lines that have often been quoted—like lines 69-70 in the *Ode to a Nightingale*, LXXXIII.—as containing in an unusual degree that new romantic note that was first clearly heard in English poetry in the *Lyrical Ballads* of 1798. It is the note that modern readers have often found in Virgil—a suggestiveness reaching far beyond the obvious meaning of the words into depths that speech cannot plumb, mystery, poignant pathos, haunting melody.

No. XCII. *At the corner of Wood Street, when daylight appears*

IN spite of the real beauty and pathos of the conception, this poem falls considerably below the level of the two that have preceded it. The chief reason for the inferiority lies probably in the choice of a metre. Mr. Theodore Watts-Dunton, in his *Encyclopaedia Britannica* article on Poetry, remarks that Wordsworth and Keats always fall below their best when they choose an anapaestic metre. He acutely supplies the reason: the slower iambic metre in English is better adapted for statement, narrative, description, anapaestic or dactylic rhythm for poetry that symbolises or suggests.

1. **Wood Street, Lothbury, Cheapside**, all in the heart of London.

No. XCIII *Ariel to Miranda:—Take*

THE last charge given to Ariel, the attendant 'airy spirit' of Prospero, in the 'mighty verses' of the *Tempest*, was to watch over the ship that conveyed Ferdinand and Miranda to Naples, where their marriage was to be solemnised. Shelley imagines that Ariel's care for Miranda did not end here. She has lived other lives since then, and now she is re-incarnated as Shelley's friend, Jane Williams (see note to C.). Ariel, who is a 'tree-spirit'—Prospero had rescued him from a 'cloven pine,' where the witch Sycorax had imprisoned him (*Tempest*, I. ii.)—comes to her as the spirit of music in a guitar, craving only

> For his service and his sorrow
> A smile to-day, a song to-morrow.

An interesting account of the writing of this lyric, illustrating Shelley's feverish heat of composition, is given by the poet's

friend, Trelawney; quoted in J. A. Symonds' *Life of Shelley*, p. 165.

Metre.—The same as the trochaic metre of Keats' three poems, II., LXV., CXI., but the proportion of lines beginning with an extra unaccented syllable is so much larger as to give a different effect. It is interesting to compare the very different music that different poets draw from the same verse. Shelley probably chose this metre here because it was used by Prospero in his Epilogue, but he was also influenced—as still more in C., *The Invitation*—by the rhythm of Milton's *L'Allegro*. The dainty and delicate handling of the metre is exquisitely adapted to the theme. This is the most Horatian of Shelley's poems, but there is also a glamour about it that the *curiosa felicitas* of Horace never attains.

8. This recalls the Platonic doctrine of the alternation of opposites. All opposites, according to Socrates in the *Phaedo*,—*e.g.* less, greater; sleeping, waking; life, death—are generated out of each other.

24. **interlunar swoon**, 'interval of the moon's invisibility' (F.T.P.). Cp. Milton, *Samson Agonistes*, 87:

> "Silent as the moon,
> When she deserts the night,
> Hid in her vacant *interlunar* cave."

75. **mysterious sound**, the music of the spheres. See the account in Plato, *Republic*, bk. X. Plato got the notion from Pythagoras. Cp. Milton, *Hymn on the Nativity*, l. 125 (*G. T.* LXXXV.)—

> "Ring out, ye crystal spheres!
> Once bless our human ears
> If ye have power to touch our senses so."

Cp also *Merchant of Venice*, v. i. 61—

> "There's not the smallest orb which thou behold'st
> But in his motion like an angel sings,
> Still quiring to the young-eyed cherubim."

90. "For our beloved *Jane* alone" (Shelley's MS.). The reading *one* for *our*, found in some editions of *G. T.*, appears to be an emendation of Mr. Palgrave's, afterwards withdrawn.

No. XCIV. *I wander'd lonely as a cloud*

WRITTEN at Town-end, Grasmere, 1804. "The daffodils grew and still grow on the margin of Ullswater, and probably may be seen to this day as beautiful in the month of March, nodding their golden heads beside the dancing and foaming waves" (Wordsworth). These were doubtless the daffodils of which Dorothy Wordsworth wrote in her Journal, April 15, 1802: "When we were in the woods below Gowbarrow Park we saw a

few daffodils close to the water-side. As we went along there were more, and yet more; and at last, under the boughs of the trees, we saw there was a long belt of them along the shore. I never saw daffodils so beautiful. They grew among the mossy stones about them; some rested their heads on the stones as on a pillow; the rest tossed, and reeled, and danced, and seemed as if they verily danced with the wind, they looked so gay and glancing."

Mr. Aubrey de Vere (*Essays chiefly on Poetry*, p. 165) has remarked how little of detail the poem contains—only 'the margin of a bay and the long galaxy of daffodils': the addition of details would have injured the singleness of effect. "The poet saw the daffodils because he saw little else, and he saw them in such sort that both for him and his readers henceforth

> They flash upon that inward eye
> Which is the bliss of solitude."

It is remarkable, by the way, that this famous couplet—suggested to the poet by Mrs. Wordsworth, and certainly her chief contribution to his works—was condemned by Coleridge (*Biographia Literaria*, ch. xxii.). Sensitive as he was to the exquisite pleasure that can be given by form and colour, Coleridge felt that the expression 'the inward eye' should be reserved for higher uses, for purely mental or spiritual delight. This was the objection of a philosopher, and has been shared by few of Wordsworth's readers. Few poems have done so much to increase the enjoyment of natural beauty by suggesting to minds less quick to receive impressions than a poet's that they can indefinitely augment their delight by cultivating the habit of thus remembering—in a spirit different from that of Keats' lyric—'passéd joy.'

1. Byron touched this simile in *The Prisoner of Chillon*, but without adorning it:

> Lone, as a solitary cloud,
> A single cloud on a sunny day,
> While all the rest of heaven is clear,
> A frown upon the atmosphere,
> That hath no business to appear
> When skies are blue, and earth is gay.

No. XCV. *With little here to do or see*

Ruskin, *Modern Painters*, Vol. II. (Pt. III., sec. ii., ch. iv.), quotes from this poem "two delicious stanzas of Fancy regardant (believing in her creations) followed by one of heavenly imagination." The stanzas are the third, fifth, and sixth. He proceeds: "Observe how spiritual, yet how wandering and playful, the

fancy is in the first two stanzas, and how far she flies from the matter in hand; never stopping to brood on the character of any one of the images she summons, and yet for a moment truly seeing and believing in them all; while in the last stanza the imagination returns with its deep feeling to the heart of the flower, and *cleaves fast* to that."

5. **Common-place**, (1) a memorandum of something that is likely to be often referred to; (2) a customary remark, trite saying; (3) used, as here, for anything occurring frequently or habitually.

9. **dappled**, variegated with spots of another colour, by the daisies. Cp. Shakespeare, 'The gentle day Dapples the drowsy east with spots of grey.'

11. **types**, emblems, symbols.

17. **port**, bearing: from Lat. *porto*, 'to carry,' through French. Cp. Goldsmith, *Traveller*, "Pride in their port, defiance in their eye, I see the lords of humankind pass by."

22. **starveling**. Cp. Shakespeare, *Henry IV.*, Part I., ii. 1. 76, "If I hang, old Sir John hangs with me, and thou knowest he is no starveling." The diminutive suffix is contemptuous.

25. **Cyclops**. The Cyclōpes are a race of one-eyed giants in Greek mythology. The most famous of them is Polyphemus, whom Odysseus (Ulysses) encountered.

30. **boss**, the knob in the centre of a shield.

34. **star**. Shelley has the same image in c. 40, cviii. **10, 11.**

39. **who**. The antecedent is implied in *his=of him.*

42. **reveries**, dreamings, random fancies or meditations: from French *rêver*, to dream.

No. XCVI. *Season of mists and mellow fruitfulness*

A poem full of wonderful pictures and of a rich, solemn music. It leaves us with a sense of the joy of autumn—labour ended, perfection attained—and the sadness of autumn—the passing away of beauty and of life; the tears that come unbidden to the eye in gazing at 'the happy autumn fields.'

Metre.—Eleven iambic lines of five feet in the stanza; the scheme of rhymes varies a little in the three stanzas.

7. **plump**, to swell out (active). Keats found the verb in Chapman. "By whose side Pallas stood his crookt age streitning, His flesh more plumping and his looks enlightning," *Odyssey*, bk. xxiv.

12. The influence of this stanza may perhaps be traced in some of the descriptions in M. Arnold's *Scholar-Gipsy*.

15. **winnowing.** See note on XXIV. 33, 'winnow'd by the gentle air.' Here 'winnowing wind' = the wind that separates the corn from the chaff.

17. **drowsed,** made drowsy. This transitive use of the verb is found in Philemon Holland's *Livy*, 1600 A.D., "When as wine had drowned and *drowsed* the understanding."

fume, sleepy smell: Lat. *fumus*, smoke.

18. **swath,** a row of mown grass; here, the row to be mown next.

25. **barred clouds,** bars of clouds, or clouds with stripes or streaks like bars.

bloom, touch with a soft, warm glow. Keats seems to have coined the verb from the subst. N. E. D. quotes from Prof. Tyndall (1860) the sentence, "Heaps of snow ... as the day advanced, *bloomed* with a rosy light."

28 **sallows,** willows: from Lat. *salix*, through French.

30. **hilly bourn,** hill bounding the view. 'Bourn' is Fr. *borne*, a limit. Cp. "That undiscovered country, from whose bourn No traveller returns," *Hamlet*, III. i.

32. **croft,** A.S., a small piece of enclosed land adjoining a dwelling-house.

No. XCVII. *When first the fiery-mantled Sun*

CAMPBELL, in the year 1800, saw something of actual warfare, though not as a combatant. The experience gives reality to his poems on war. The martial note is genuine, and his sense of the horror of bloodshed true and deep.

It is possible that Campbell was influenced, consciously or unconsciously, in this *Ode to Winter* by Coleridge's fine *Ode to the Departing Year*, written and published at the end of 1796.

Metre.—This is not irregular, as in so-called 'Pindaric' odes. The stanzas strictly correspond to each other, and the scheme of rhymes and feet presents no difficulty. The opening of *L'Allegro* may have suggested the rhythm and the impersonations of the first stanza.

11. **Calpe,** the ancient name for Gibraltar.

21. **Lofoden.** The Lofoden Islands, off the N.W. coast of Norway, are famous for their maelstroms or whirlpools. As in his choice of the word 'Elsinore' (XLIV. 63), Campbell shows his appreciation of a noble-sounding name.

23. **Runic Odin.** Odin, the chief god of the Scandinavian mythology, is called *Runic* because celebrated in the Edda or book of Runic poetry. 'Rûn' is Teutonic for mystery, and the word was applied to the first alphabet known to the northern tribes.

27. **deflowering.** Cp. LXXX. 53, 'By warm winds deflowered.'

29. **light's Lord, the sun.**

54. **tented.** See note on II. 13.

No. XCVIII. *From Stirling Castle we had seen*

IN September, 1803, on their way back from that tour in the Highlands that led to the composition of *To the Highland Girl of Inversneyde* (XC.), *The Reaper* (XCI.), and *Glen Almain* (CXVIII.), Wordsworth and his sister Dorothy walked down the vale of Tweed from Neidpath (LXXXVII.) to Clovenford. Here, if at all, they should have turned aside to Yarrow. "A short walk to the ridge of the hill behind Yare, and the whole of Yarrow vale would have lain at their feet. They debated about it, and determined to reserve the pleasure for a future day" (Principal Shairp, Lecture on 'The Three Yarrows' in *Aspects of Poetry*).

Eleven years later (1814), Wordsworth visited Yarrow, and wrote the poem that comes next in this collection. Seventeen years after this (1831) he crossed the border again to see Sir Walter Scott once more before the latter set out from Tweedside 'in hope of recruiting his shattered health in Italy.' On that occasion Wordsworth wrote *Yarrow Revisited*, an interesting poem, but inferior to the two lyrics inserted here.

Metre.—See note on XVIII.

6. **marrow**, old and provincial English and Scottish, possibly a corruption of French *mari*, from Lat. *maritus*, a husband; 'husband,' 'companion.' Frequent in the Yarrow ballads from its usefulness as a rhyme. Wordsworth here applies it to his companion—his sister Dorothy.

8. **Braes**, slopes, a Scottish word. So Burns in "Ye banks and braes o' bonnie Doon" (*G. T.*, CLVII). Also frequent in the Yarrow ballads.

9. **frae**, Scottish, 'from.'

17. **Gala Water**, a tributary of the Tweed. **Leader haughs**, the flat alluvial land by the side of the river Leader. **Dryburgh**, in the Abbey of which Sir W. Scott was afterwards buried.

20. **lintwhites**, a provincial form of 'linnet,' used also by Tennyson in "Her song the lintwhite swelleth."

21. **Tiviot-dale**, the valley of the Tiviot or Teviot in Roxburghshire; a tributary of the Tweed.

33. **holms** (A.S. and Danish), a low flat tract of rich land by the side of a river. Tennyson has "The soft wind blowing over meadowy holms."

37. **strath.** "In Scotland a valley of considerable size, often having a river running through it, and giving it its distinctive appellation; as *Strathspey, Strathearn*, etc.; *Strathmore*, or the great valley" (Imperial Dict.).

43. **Saint Mary's Lake**, three miles long and one-half mile in extreme breadth, on the borders of the two counties of Selkirk and Peebles. Yarrow Water flows out of it. It is mentioned in the old ballad of *The Douglas Tragedy*:

> "Till bye and rade the Black Douglas
> And O but he was rough!
> For he pu'd up the bonnie briar
> And flang't in St. Mary's Lough."

Cp. *Lay of the Last Minstrel*, Canto II. st. xxxiii; Canto IV. st. viii.

No. XCIX. *And is this—Yarrow?—This the stream*

"YARROW," says Principal Shairp in his *Aspects of Poetry* (Lecture on 'The Three Yarrows') is "the inner sanctuary of the whole Scottish border." "Ballad after ballad comes down loaded with a dirge-like wail for some sad event, made still sadder for that it befell in Yarrow." Wordsworth has not taken pains to be exact in details. As Principal Shairp points out, he has confused the lady 'flower of Yarrow' with the 'slaughtered youth' for whom so many ballads had sung lament. Mary Scott of Dryhope, the real 'Flower of Yarrow,' never 'lay bleeding' in Yarrow Vale; she became the wife of Wat of Harden, and the mother of a wide-branching race. But *The Dowie Dens o' Yarrow*, the oldest ballad of the district, tells of a knight slain treacherously by his wife's brother, and one version of it ends:

> "O haud your tongue, my father dear!
> Ye mind me but of sorrow;
> A fairer rose did never bloom
> Than now lies cropp'd on Yarrow."

Three of the Yarrow ballads may be read in *The Golden Treasury*, Book III., *Lament for Flodden* (CLXII.), Logan's version of *The Braes of Yarrow* (CLXIII.), and *Willy Drowned in Yarrow* (CLXIV). The ballad that was specially in Wordsworth's mind was another version of *The Braes*, by Hamilton, beginning "Busk ye, busk ye, my bonny, bonny bride." Another powerful Yarrow ballad is *The Douglas Tragedy*, to be found in Scott's *Minstrelsy of the Scottish Border*. The spirit of all the Yarrow legends finds perfect expression in Wordsworth's fifth stanza. As for the description of the actual place given in lines 45-48, Principal Shairp's emphatic testimony may be quoted: "You look on Yarrow, you repeat those four lines over to yourself, and you feel that the

finer, more subtle essence of nature has never been more perfectly uttered in human words." These two poems are a proof that if Wordsworth did not often use "the subtle aroma of place-names" (see note on LVI.) he yet understood it.

13-16. These lines, as also 43, 44 in the preceding poem, give very beautiful expression to the charm of reflection in still waters. It is interesting to compare Shelley, c. 33 and CI. 53-80.

17-20. A characteristic touch of accurate observation of nature.

31. **Water-wraith.** See note on XVIII. 26.

48. **melancholy.** The word 'dowie' in *The Dowie Dens of Yarrow* means 'melancholy.'

55. **Newark Castle,** formerly a royal hunting seat in Ettrick Forest; celebrated in Scott's *Lay of the Last Minstrel*, where many of the names mentioned in the two Yarrow poems will be found. Cp. in the Introduction to the *Lay*:

> "He passed where Newark's stately tower
> Looks out from Yarrow's birchen bower;"

and the couplet with which the *Lay* ends:

> "And Yarrow, as he rolled along,
> Bore burden to the minstrel's song."

64. The thoughts are the offspring of chaste affection.

83. Cp. Bishop King's lovely little poem, "Like to the falling of a star," which ends, "The dew dries up, the star is shot, The flight is past;—and Man forgot." Cp. also Psalm XC.

No. C. *Best and brightest, come away*

IN the volume of Shelley's *Posthumous Poems*, published in 1824 by Mrs. Shelley, parts of this poem and the next appeared as one composition under the title of *The Pine Forest of the Cascine near Pisa*. The division into two poems with separate titles, though not found in print till the second edition of 1839, was Shelley's own; but the title given by Mrs. Shelley has interest as fixing the locality of the verses. The poems were addressed, like XL. and XCIII. to Mrs. Williams, who, with her husband, was much in Shelley's company during the last year of his life.

The scene is more real and definite, more truly that of the earth we know, than in most of Shelley's descriptions, though there is still a luminousness, an 'Elysian glow,' characteristic of the poet. We may compare the real forest described here with the vast ideal forests of *Alastor* and *Prometheus Unbound*.

After line 28, Mr. Palgrave has omitted a passage, the tone of which is too sharply contrasted with the rest of the poem. Such a liberty of excision is the more permissible in the case of Shelley, as he wrote quickly, and did not live to prune his own work.

Metre.—See note on XCIII.

3. There is an echo of the rhythm and even the rhymes of *L'Allegro*:

> Then to come in spite of sorrow,
> And at my window bid good-morrow (l. 45, 46).

Just below 'The brightest hour of unborn Spring' may be an echo of 'The frolic wind that breathes the Spring' in *L'Allegro* (l. 18), and the mythology a reminiscence of the mythology which opens both *L'Allegro* and *Il Penseroso*. The influence of these two poems of Milton on later poetry is very remarkable. We have traced it already in Shelley (XCIII.) and Campbell (XCVII.), and it will be apparent again in Keats (CXI.).

9. halcyon. The days when the halcyons or kingfishers—Greek, *ἀλκυών*—were breeding were supposed to be supernaturally calm. They were in mid-winter. Cp. Milton, *On Morning of Nativity*, line 68, "While birds of calm sit brooding on the charmed wave" (*G. T.*, LXXXV.). For the ancient legend of the halcyons see Ovid, *Metamorphoses*, Book XI., or Lucian's charming little dialogue Ἀλκυὼν ἢ περὶ Μεταμορφώσεως.

33. Another picture of reflection in still water. There is a fuller one in the next poem, lines 53-80. Cp. Wordsworth in XCVIII. 44, and XCIX. 15.

40. "The daisy-star that never sets" is so called because it can be found at all seasons of the year. The same thought recurs in CVIII. 10-11, "Daisies, those pearl'd Acturi of the earth, The constellated flower that never sets." The daisy (A.S. *dœges-ēage*, day's eye) got its name because it opens and closes its flower with the daylight. Cp. Chaucer, "The daisie or els the eye of the daie."

41. wind-flowers, the *anemone nemorosa*: cp. CVIII. 9.

45. Cp. XXV., first stanza.

47. multitudinous. Shelley was doubtless thinking of Macbeth's words: "This my hand will rather The multitudinous seas incarnadine, Making the green one red," *Macbeth*, II. ii. 61.

50-51. An expression of Shelley's pantheistic creed. See note on CXIV. 136.

No. CI. *Now the last day of many days*

2. thou, the lady to whom the poem is addressed. The fuller title in Shelley's works is *To Jane—The Recollection*. See note to preceding poem.

32. The ocean-woods. The idea of these fascinated Shelley. See *Ode to the West Wind* (CXV.), third stanza.

36. **with.** So in Mr. W. M. Rossetti's edition; in other editions of Shelley the reading is *by*.

43. **soft flower.** What this was we learn from the four lines to be found in the first version of the poem and omitted from the second:

> "Were not the crocuses that grew
> Under the ilex tree
> As beautiful in scent and hue
> As ever fed the bee?"

53-80. Another exquisite picture of reflections in still water, more elaborate than the two by Wordsworth in XCVIII. 43-44, XCIX. 13-16, or Shelley's own in C. 33.

74. **Elysian.** See note on II. 11.

No. CII. *It is a beauteous evening, calm and free*

WORDSWORTH'S 'sweet calm' and his 'healing power,' which Matthew Arnold commemorated in *Obermann* and in *Memorial Verses*, are exemplified in this sonnet. This picture of a tranquil sunset—the work of one at peace with God and man and Nature—may be contrasted with the stormy sunrises and sunsets in which Shelley delights. We may further compare Wordsworth's companion picture of a peaceful sunrise in the sonnet *Upon Westminster Bridge* (LXXXIV.). That was written on his way to France in September, 1802; this on the beach near Calais in the same autumn. See also Milton's famous description of evening, *Paradise Lost*, IV. 598.

12. **Abraham's bosom**, *St. Luke*, XVI. 22. It was a common expression among the Jews to signify the blessedness of heaven. "The imagery is that of a banquet at which the occupant of the seat next the host would be said to be on his bosom."

14. The thought seems partly to be that of the *Ode to Duty*, second stanza (XLV.)—the "Glad hearts! without reproach or blot, Who do thy work and know it not"—but still more that of the *Ode on Intimations of Immortality*—"Heaven lies about us in our infancy" (CXXXI. 66).

No. CIII. *Star that bringest home the bee*

COMPARE Collins, *Ode to Evening* (*G. T.*, CLXXXVI.), and Campbell's own "Gem of the crimson-coloured Even," one of the other group of evening songs (XXII.-XXV.) contained in this book. Compare also this beautiful fragment of Sappho: *Ἕσπερε, πάντα φέρων, ὅσα φαίνολις ἐσκέδας' αὔως, φέρεις ὄιν, φέρεις αἶγα, φέρεις ἄπυ ματέρι παῖδα.* "Evening, thou that bringest all that bright morning scattered; thou bringest the sheep, the goat, the child back to her mother."

7. luxuriant. The epithet suggests the 'fatness' of dew. Cp 'the rich and balmy eve,' IV. 72.

15. remembrancer. Cp. Cowper, *On my Mother's Picture*, l. 11, "Faithful remembrancer of one so dear."

No. CIV. *The sun upon the lake is low*

RUSKIN (*Modern Painters*, Vol. III., Pt. IV., ch. XVI.) notes as characteristic of Scott's landscapes the fact that he never allows his feelings to colour his descriptions. He never indulges in the 'pathetic fallacy' by which other poets represent Nature as sympathising in the joy or sorrow of themselves or their characters. Here the peace and joy of evening are contrasted with the lover's disappointment. The same thing may be observed in *A Serenade* (XXIII.).

14. level, from the setting sun. In *Hohenlinden* (LII. 21) Campbell applies the same epithet to the *morning* sun.

16. plaid. See note on XLI. 13.

No. CV. *Art thou pale for weariness*

THE fascination of the moon is strong in Shelley's poetry. Compare another exquisite fragment, beginning "And like a dying lady"; the lyric dialogue between Moon and Earth in *Prometheus Unbound*, Act IV., and the lines about the Moon in *The Cloud*. Compare also Sir Philip Sidney's lovely sonnet, "With how sad steps, O Moon, thou climb'st the skies!" (*G. T.*, LVIII.), the first two lines of which Wordsworth used, with due acknowledgment, as the opening of a sonnet of his own; and Milton's *Il Penseroso*, ll. 67-72.

4. a different birth. Science has confirmed Shelley's description, representing the moon as a fragment detached from the earth.

No. CVI. *A flock of sheep that leisurely pass by*

WITH this beautiful invocation of sleep compare Sir P. Sidney's sonnet, "Come, Sleep: O Sleep! the certain knot of peace" (*G. T.*, XL.), the famous speech of the King in Shakespeare's *II. Henry IV.*, Act III., Sc. I.; and the lines in Coleridge's *Ancient Mariner* (Part V.):

> "Oh sleep! it is a gentle thing,
> Beloved from pole to pole!
> To Mary Queen the praise be given!
> She sent the gentle sleep from heaven
> That slid into my soul."

But "the sound of rain and bees murmuring" and "the fall of rivers" were probably suggested to Wordsworth by the description of the house of Morpheus in Spenser's *Faerie Queene*, I. i. 41—

> "And, more to lulle him in his slumber soft,
> A trickling streame from high rock tumbling doune,
> And ever-drizling rain upon the loft,
> Mixt with a murmuring winde, much like the soune
> Of swarming bees, did cast him in a swoune";

and by *Il Penseroso*, ll. 141-146 (*G. T.* CXLV.):

> "Hide me from day's garish eye,
> While the bee with honey'd thigh
> That at her flowery work doth sing,
> And the waters murmuring,
> With such consort as they keep
> Entice the dewy-feather'd sleep."

See also Chaucer's description of the cave of Morpheus in the *Book of the Duchess*:

> "There were a few wells
> Came running fro the cliffs adoune,
> That made a deadly sleeping soune";

and Beaumont and Fletcher's *Valentinian*, v. ii.:

> "Care-charming Sleep, thou easer of all woes,
> Brother to Death, sweetly thyself dispose
> On this afflicted prince. Fall like a cloud
> In gentle showers: give nothing that is loud
> Or painful to his slumbers: easy, sweet,
> And *as a purling stream*, thou son of Night,
> Pass by his troubled senses; sing his pain
> *Like hollow murmuring wind, or silver rain.*"

Metre.—The distribution of pauses in this sonnet is worth studying. The effects are very subtle.

4. Any one who has observed the effect of 'white sheets of water' in lighting up such sombre landscapes as those of the fen country of East Anglia on a winter afternoon will appreciate the beauty of this line. Wordsworth had always loved such sights. In the first book of *The Prelude* he tells how he sometimes stood in boyhood on "The sands of Westmoreland, the creeks and bays Of Cumbria's rocky limits," by the light of the rising moon:

> "Even while mine eye hath moved o'er many a league
> Of shining water, gathering as it seemed
> Through every hair-breadth in that field of light
> New pleasure like a bee among the flowers."

In the previous line 'the fall of rivers' recalls another passage

from the same book of *The Prelude*, Wordsworth's tribute to the Derwent:

> "One, the fairest of all rivers, loved
> To blend his murmurs with my nurse's song,
> And, from his alder shades and rocky falls,
> And from his fords and shallows sent a voice
> That flowed along my dreams."

No. CVII. *Our bugles sang truce, for the night-cloud had lower'd*

SEE introductory note to XCVII.

Metre.—Anapaestic. The occasional substitution of an iambus in the first foot checks the rapid flow of the verse, and deepens the pathos thereby.

14. **morning march.** A combination of metaphors. Life is compared to a journey begun with morning and ended with night.

bosom, heart. For the thought, cp. Shakespeare, *Winter's Tale*, Act IV., Sc. iii., "A merry heart goes all the day, Your sad tires in a mile-a."

17. **pledged.** 'To pledge' is 'to offer in proof of good faith.'

No. CVIII. *I dream'd that as I wander'd by the way*

WRITTEN in 1820. In the second stanza, as printed in the text and in all early editions of Shelley, a line is wanting, between the first five and the last two. Apparently its omission is simply due to a mistake in copying. Dr. Garnett has recovered the line from the MS.:

> "Like a child, half in tenderness and mirth—."

Metre.—On line 20 Mr. Palgrave notes: "Our language has perhaps no line modulated with more subtle sweetness." This will seem a hard saying to an untrained ear. But just as the trained ear in music takes in more than one part at once, and recognises in their blending a higher music than can be given by a simple air, so it is with the appreciation of lines in which the sense-rhythm and the verse-rhythm are distinct and yet subtly harmonized. Here the verse-rhythm is

> "And wil'd | rosés | and í | vy sér | pentíne,"

but the sense-rhythm is

> "And wíld | róses | and í | vy sér | pentíne."

So in XLIV. (see note); in CXV. 31; and in many lines of *Paradise Lost*.

9. pied, variegated in colour, like the magpie.

wind-flowers, the *anemone nemorosa*: Gk. *ἄνεμος*, 'wind.'

10. Arcturi. "Seemingly used for *northern stars*" (F.T.P.).

11. constellated flower, so called not simply as in itself star-like, but also as growing in clusters.

that never sets. See note on c. 40, "The daisy-star that never sets."

13. that tall flower. 'Its mother' is obviously the earth, and the 'heaven-collected tears' are of dew. We may compare "Each flower has wept, and bow'd toward the East" in Herrick's poem, *Corinna's Maying* (*G. T.*, CXVIII. 7). But it is perhaps impossible to identify the flower that was in Shelley's mind. He may have been thinking of Milton's daffodils that "fill their cups with tears" (*Lycidas*, l. 150), but it would seem that he meant a taller flower, like the foxglove or the lily: Keats mentions lilies in *his* dream of spring (CXI. 49). Cp. also in Shelley's *Sensitive Plant*:

> "Then the pied wind-flower and the tulip tall,
> And narcissi, the fairest among them all,
> Who gaze on their eyes in the stream's recess,
> Till they die of their own dear loveliness. . . .
> And the wand-like lily which lifted up,
> As a Maenad, its moonlight-coloured cup,
> Till the fiery star, which is its eye,
> Gazed through clear dew on the tender sky."

16. eglantine. Shelley does not mean, as he ought, the wild rose, for he mentions that in l. 20. Probably, like Milton, he means honeysuckle. See note on XXVI. 13.

lush, full of juice. Cp. Shakespeare, *Tempest*, II. i. 52, "How lush and lusty the grass looks." Etymologically it seems to be the same word as 'lusty' and 'luscious.'

17. cow-bind. This name appears to occur nowhere else in English literature, nor is it to be found in Miller's *Dictionary of English Names of Cultivated, Native, and Foreign Plants*. *N.E.D.*, quoting this passage, identifies 'cow-bind' with *Bryonia dioica*, white bryony, sometimes called 'white wild vine' and 'wild hop.' So also Britton and Holland, *Plant Names*, vol. III., p. 523.

18. white cups. Some flower to be found in hedges in spring is intended—perhaps such 'white cups' as those of the blackberry in blossom.

20. serpentine, winding, as the motion of a serpent.

25. flag-flowers. The wild scented iris with purple flower, common in Devon and Dorset.

prank'd, decked. 'To prank' meant 'to set out ostentatiously': cp. Spenser, *Faerie Queene*, I. iv. "Some prancke their ruffes: and others trimly dight Their gay attyre."

26. starry river-buds. We must remember the dream-like character of the poem, and beware of too definite interpretation. But such flowers as the marsh-marigold seem to be intended. Cp. Tennyson, *May Queen*:

"The honeysuckle round the porch has woven its wavy bowers,
And by the meadow-trenches blow the faint sweet cuckoo-flowers,
And the wild marsh-marigold shines like fire in swamps and hollows gray,
And I'm to be Queen of the May, mother, I'm to be Queen of the May."

29. moonlight. Is not the use of 'moonlight' and 'light' in the same line such a blemish as Shelley would have corrected, or learnt to avoid, if he had lived longer?

34. the same hues (and) the like array. Both substantives are governed by 'kept,' and the subject to that verb is 'these children of the Hours.' The inversion is somewhat harsh.

36. the Hours, the Seasons.

No. CIX. *In Xanadu did Kubla Khan*

The story of the composition of *Kubla Khan* must be told in Coleridge's own words:

"In the summer of the year 1797, the Author, then in ill-health, had retired to a lonely farm-house between Porlock and Linton, on the Exmoor confines between Somerset and Devonshire. In consequence of a slight indisposition, an anodyne had been prescribed, from the effects of which he fell asleep in his chair at the moment he was reading the following sentence, or words of the same substance, in *Purchas's Pilgrimage*: 'Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were inclosed with a wall.' The Author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as *things*, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort. On awaking he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortun-

ately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone has been cast, but alas! without the after restoration of the latter! . . . Yet from the still surviving recollections in his mind, the Author has frequently purposed to finish for himself what had been originally, as it were, given to him. *Αὔριον δέον ᾄσω* [To-morrow I shall sing more sweetly], but the to-morrow is yet to come."

Metre.—Irregular. After speaking of irregular 'Pindaric' Odes in English poetry, Mr. Theodore Watts-Dunton (*Encyclopaedia Britannica*, Article on Poetry) proceeds to say: "Strange that it is not in an ode at all, but in this unique lyric, *Kubla Khan*, descriptive of imaginative landscape, that an English poet has at last conquered the crowning difficulty of writing in irregular metres. Having broken away from all restraints of couplet and stanza,—having caused his rhymes and pauses to fall just where and just when the emotion demands that they should fall, scorning the exigencies of makeshift no less than the exigencies of stanza,—he has found, what every writer of irregular English odes has sought in vain, a music as entrancing, as natural, and at the same time as inscrutable, as the music of the winds or of the sea."

1. **Xanadu.** "In Xamdu did Cublai Can build a stately Palace, encompassing sixteene miles of plaine ground with a wall, wherein are fertile meddowes, pleasant springs, delightful streams, and all sorts of beasts of chase and game, and in the middest thereof a sumptuous house of pleasure."—*Purchas his Pilgrimage*, London, 1626, Bk. IV., ch. xiii. A full account of Kublai's summer-residence at Chandu, Xandu, or Shandu, may be read in Marco Polo, Bk. I., ch. lxi. The ruins still exist: see Col. Yule's *Marco Polo*, Vol. I., p. 294.

Kubla Khan, A.D. 1216-1294, one of the most famous of Asiatic sovereigns, the founder of the Mongol Dynasty in China. It was he who built as his capital the city known as Peking.

2. **decree,** order to be built.

4. **caverns.** The disappearance of rivers and their reappearance after an underground journey of some miles, are a common phenomenon in limestone country. The Orbe runs underground for several miles from the Lac de Joux in the Swiss Jura. Similarly, the Yorkshire Aire, which apparently rises in Malham Cove, has its real source in Malham Lake.

Prof. Tyrrell quotes this line in his note on Euripides, *Bacchae*, 1360, *τὸν καταβάτην Ἀχέροντα*, "the down-rushing Acheron."

8. sinuous, winding. Cp. "Maeander is a river in Lycia, a province of Natolia, or Asia Minor, famous for the *sinuosity* and often returning thereof," Drayton; "Streaking the ground with *sinuous* trace," Milton, *Paradise Lost*, Bk. VII.

11. greenery, verdure. The word seems not to occur before Coleridge. It has been used by Mrs. Browning and others since.

13. cover, wood; properly a hunting term for a place which affords shelter to wild animals.

16. demon-lover. Such subjects always had a peculiar fascination for Coleridge, as may be seen from his *Christabel*, his projected *Ballad of the Dark Ladie*, and *Love* (IV. 49-52). It was probably from Coleridge that Keats drew the inspiration of *La Belle Dame Sans Merci* (XXX.). There is a striking ballad, *The Demon Lover*, in the *Minstrelsy of the Scottish Border*, Vol. II. This was not published till 1802, *i.e.* after *Kubla Khan* was written, though before its publication. Still, Coleridge may have been acquainted with the ballad or another like it.

19. momently, for a moment at a time.

25. five miles. Mr. Churton Collins, quoting this line, says: "Coleridge was, so far as I know, the first English poet who discovered the strange effect produced by a flash of prosaic definiteness of detail in the midst of vague and dreamy pomp." Instances are common in later poets, notably Tennyson and Rossetti.

30. "Mighty solitudes are generally fear-haunted and fear-peopled. . . . The sea is often peopled, amidst its ravings, with what seem innumerable human voices—such voices, or as ominous, as what were heard by Kubla Khan . . .; oftentimes laughter mixes from a distance (seeming to come also from distant times as well as distant places) with the uproar of waters."—De Quincey *Autobiography*, I. 302 (1896 edition).

33. measure, music. So Shelley in LXXX. 96, "Better than all measures of delightful sound." Cp. the use of 'numbers' for poetry (II. 20).

36. pleasure-dome. This may have been suggested by Cowper's description of the Empress Catherine of Russia's palace of ice, *The Task*, Bk. V.

37. dulcimer, a stringed instrument, mentioned in the Authorised Version (1611) of *Daniel*, iii. 10, with the 'cornet, flute, harp, sackbut, psaltery.' The strings were struck with two hammers held in the hands. The word is said to be derived from the Lat. *dulce melos*, 'sweet song.'

41. Abora, Abba Yared, a mountain in Abyssinia, 14,918 ft. high.

45. **Music.** As Amphion was fabled to have built the walls of Thebes to music. Cp. Tennyson, *Gareth and Lynette*:

> "For truly, as thou sayest, a Fairy King
> And Fairy Queens have built the city, son;
> They came from out a sacred mountain-cleft
> Toward the sunrise, each with harp in hand,
> And built it to the music of their harps."

51. **weave a circle**, the magic circle, within which he would be held spell-bound. *Thrice*, the favourite number in magical rites: cp. Virgil, *Ecologue* viii. 73-75:

> *Terna tibi haec primum triplici diversa colore*
> *Licia circumdo, terque haec altaria circum*
> *Effigiem duco; numero deus impare gaudet.*

No. CX. *Most sweet it is with unuplifted eyes*

Wordsworth has here achieved one of the most difficult triumphs; he has expressed philosophy in terms of poetry. When it is said that Browning, for instance, was more of a philosopher than a poet, the criticism, whether just or unjust, implies that the fusion of philosophy and poetry is not complete in his writings—that he has not given to his thought that emotional exaltation which is necessary to poetry. The same charge may be brought against many passages in *The Prelude* and *The Excursion*. But in this sonnet Wordsworth has expressed his philosophy of poetry as it could not have been expressed in prose: the words and the rhythm have a symbolic power that belongs to poetry alone.

9. The necessity of the union of love with intellectual power to produce poetry, and indeed to produce any work of moral value, is a common thought in Wordsworth. See the quotations in Aubrey de Vere, *Essays chiefly on Poetry*, Vol. I., p. 157. We may recall, too, "Keep thy *heart* with all diligence, for out of it are the issues of life," *Proverbs*, iv. 23.

No. CXI. *Ever let the Fancy roam*

Metre.—See metrical notes to II. and XCIII. Nowhere in Keats is the influence of *L'Allegro* and *Il Penseroso*, which we have also traced in Campbell (XCVII.) and Shelley (C.), so evident as here. In those poems Milton gives us the very 'native wood-notes wild' which he attributes to Shakespeare. Keats has caught them, and with them the rich profusion of imagery that was at Milton's command.

13. **red-lipp'd** as an epithet properly belongs to the personified Autumn, not to her fruitage, though it is the redness of the fruit that gives her the epithet; so 'blushing' in the next line.

15. **cloys.** Here used correctly: see note on II. 28.

16. **ingle**, fire, fire-place. A Scottish and Northumbrian word, which may be connected with Lat. *ignis*.

21. **shoon**, the old plural of shoe.

42. **antheming.** An example of the use of 'anthem' as a verb is quoted in N.E.D. from Feltham's *Resolves*, 1628.

51. **shaded**, growing in the shade.

56. **meagre**, in its etymological sense of 'lean, thin': Lat. *macer*.

57. **winter-thin**, thin from its winter sleep. See note on 'spectre-thin,' LXXXIII. 27. Cp. the description of the snake in Virgil, *Aeneid*, ii. 471-475.

65. **down-pattering.** Cp. Tennyson, *In Memoriam*, xi., 'The chestnut pattering to the ground.'

73. **doth.** Relative omitted as in VI. 4.

81. **dulcet-eyed.** *Dulcet*, sweet, is a Miltonic word: "dulcet symphonies and voices sweet," *Paradise Lost*, i. 712.

Ceres' daughter, Proserpine, carried off to the lower world by Pluto, the 'God of Torment.'

85. **Hebe**, daughter of Zeus and Hera, goddess of eternal youth —the handmaiden of the gods, for whom she pours out nectar.

zone, girdle.

87. **kirtle**, a sort of gown or petticoat. The word is used by Chaucer. Skeat thinks it a diminutive of 'skirt.'

89. **mesh**, properly used of a net, here applied to an entangling cord.

90. **leash**, properly the 'lash' or 'line' by which a hawk or hound is held.

91-2. Cp. in *L'Allegro*:

> "Untwisting all the chains that tie
> The hidden soul of harmony;"

and

> "These delights if thou canst give,
> Mirth, with thee I mean to live."

No. CXII. *I heard a thousand blended notes*

THE strength and limitations of Wordsworth's philosophy of Nature are both revealed in this sweet and simple poem. "Wordsworth's claim," says Mr. John Morley (Introduction to Wordsworth's *Poetical Works*, p. lxiii.), "his special gift, his

lasting contribution, lies in the extraordinary strenuousness, sincerity and insight with which he first idealises and glorifies the vast universe around us, and then makes of it, not a theatre on which men play their parts, but an animate presence, intermingling with our works, pouring its companionable spirit about us, and 'breathing grandeur upon the very humblest face of human life.'" This feeling about Nature should be compared with Shelley's Pantheism (C. 50-51, CI. 45-48, CXIV. 104-137): the likeness and difference between the two feelings are the measure of the likeness and difference between the two poets. On the other hand, "Wordsworth's eyes avert their ken from half of human fate" (Matthew Arnold) and from half of the fate of all animate things. Nature "red in tooth and claw with rapine" is a conception which is strange to Wordsworth but which the modern philosopher cannot ignore. Compare Tennyson, *In Memoriam*, cantos LIV.-LVI.

3. **sweet mood.** Cp. IV. 17-20 and LXXX. 90, "Our sweetest songs are those that tell of saddest thought."

No. CXIII. *When Ruth was left half desolate*

WRITTEN in Germany, 1799. "Nature's influence is only salutary so long as she is herself, so to say, in keeping with man; when her operations reach that degree of habitual energy and splendour at which our love for her passes into fascination and our admiration into bewilderment, then the fierce and irregular stimulus consorts no longer with the growth of a temperate virtue." (F. W. H. Myers, *Life of Wordsworth*, p. 139.) Contrast Nature's education of Lucy, described in XV. Ruth herself knew something of Nature's healing power, her 'breathing balm,' not only in childhood (l. 13-18), but in moments of respite from her madness (l. 199-204).

The story of the misery brought to Ruth by her lover may also be taken as an illustration of the thesis of the preceding poem—"What Man has made of Man."

19. **Georgia,** one of the Southern States of the United States of America, bounded W. by Alabama, S. by Florida.

20. **casque,** French, helmet. 'Case,' 'cask,' 'casket,' are cognate words.

22. **Cherokees,** one of the native tribes of North America.

28. **free from battle,** after the United States had secured their independence.

37. **lovely.** See note on IV. 42.

49. **rout,** gathering. Cp. "But nightingales a full great rout, That flien over his head about," *Romaunt of the Rose*; "The

lustie shepheard swaynes sate in a rout," Spenser, *Faerie Queene*, VI. ix.

61. magnolia, a tree bearing conspicuous and often large, fragrant, white, rose or purple flowers; indigenous both in Asia and America.

66. Cp. Tennyson *Œnone*, "And at their feet the crocus brake *like fire*."

67. savannahs, name given by the Spaniards to the vast meadows of the western and southern States of N. America.

137. the stars. Cp. in Rudyard Kipling's *MacAndrew's Hymn*, 'the lasceevious stars.' The thought and the expression are as old as Tibullus (II. i. 87):

Ludite: iam Nox iungit equos, currumque sequuntur
Matris lascivo sidera fulva choro.

174. liberty. Contrast the lesson of Nature in the *Ode to Duty*, XLV. 45-48.

198. caroused. More commonly intransitive as in LVII. 4. But cp. Shakespeare, *Othello*, II. iii. 55, "Roderigo . . . hath to-night caroused potations pottle-deep."

203. Cp. the exquisite lines in the *Ancient Mariner*:

A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

214. Tone, a small river in Somerset, tributary of the Parret.

217. engines of her pain, because of their influence on her lover's temperament.

256. funeral bell. Cp. *Hamlet*, v. i. 241, the burial of Ophelia. See note on LXXIV. 50.

No. CXIV. *Many a green isle needs must be*

WRITTEN October, 1818. The Euganean Hills are a small group of volcanic heights between Padua and Verona, which still preserve the name of an ancient Italian tribe, who, according to Livy, occupied the whole tract between the Alps and the sea till they were expelled by the Veneti. "The leading idea of this beautiful description of a day's landscape in Italy appears to be—On the voyage of life are many moments of pleasure given by the sight of Nature, who has power to heal even the worldliness and the uncharity of man" (F.T.P.).

Mr. Palgrave has omitted two considerable passages in this poem—39 lines between l. 26 and l. 27, 143 lines between l. 102 and l. 103. The poem undoubtedly gains as a whole in impressiveness by being shortened, but the first of the omitted portions

contains some magnificent imagery which the lover of Shelley should on no account lose. The second passage contains a prophecy of the future triumph of Liberty and a lament for the subjection to slavery of Venice and Padua.

The wonderful expression here given to the atmospheric effects of the sunrise, noon, and sunset of the bright autumn day should be studied; and with the description of noon the author's *Stanzas Written in Dejection* (LXIII.) should be compared. We may compare also Wordsworth's *Ode composed on an evening of extraordinary splendour*, and contrast the attitude of the two poets towards Nature. Wordsworth had taught Shelley to look to her for healing. The traces of Wordsworthian influence are strong in *Alastor*. But Shelley abandoned himself to Nature—"Make me thy lyre, ev'n as the forest is": Wordsworth had learnt from her the lesson of self-restraint (XLV. 41-48).

Metre.—As in XCIII., C.

13. riving, splitting. So in LII. 13, "with thunder riven."

16. like that sleep. The dream in which the dreamer seems to be sinking endlessly is a familiar experience. It is a common superstition that to reach the bottom in such a dream is to die.

27. Ay. This is the common reading, and is found in the earlier editions of *The Golden Treasury*. The reading *Ah* of recent editions does not seem to have any authority.

32. paean, here used in its strict sense of a choral song, παιάν, addressed to Apollo, the Sun-God, who was also the God of Healing.

33. legion'd. The practice of forming adjectives from substantives by means of a participial ending, though disapproved of by Dr. Johnson—"I was sorry to see in the lines of a scholar like Gray the 'honied' spring"—is common in the poets. Milton has "squadron'd angels," which doubtless suggested "legion'd" to Shelley.

35. hoar, here used simply of colour, 'greyish white.' This is the original use of the word, though it very early acquired the notion of 'venerable,' being specially applied to grey hair.

41. grain. The word originally meant 'a seed,' but was used for any minute object, and specially applied to the dried body or ovarium of an insect of the genus *coccus*, from which red dyes are procured. So 'grain' is used by Milton for Tyrian purp'e; 'the grain of Sarra,' *Paradise Lost*, xi. 242. "All in a robe of darkest grain," *Il Penseroso*, l. 33. Shelley follows Milton here.

54. islanded, with cities lying in it like islands.

58. Amphitrité, daughter of Nereus and Doris, is wife of Poseidon (Neptune) and queen of the sea in Greek mythology.

62. **reclined**, resting, as in CXII. 2.

67. **column, etc.** Cp. Wordsworth's sonnet *Upon Westminster Bridge*, LXXXIV. 5-8.

68. **obelisks** are properly tall, four-sided, tapering pillars, cut off at the top like a flat pyramid. Tennyson calls the columns of smoke from household fires "azure pillars of the hearth."

74. **as**, as if. See note on XXX. 19. **dome of gold**, the sun.

75. **Apollo**, the Sun-God of the Greeks, whose oracle they consulted at Delphi.

76. **sun-girt.** In some editions of the *G. T.* Mr. Palgrave emended this to the more obvious epithet *sea-girt*, but he afterwards withdrew the emendation. "Venice," says Mr. Swinburne, "is not a sea-girt city; it is interlaced and interwoven with sea, but not girdled; pierced through with water but not ringed about. Seen by noon from the Euganean heights, clothed as with the very and visible glory of Italy, it might seem to Shelley a city girdled with the sunlight, as some Nereid with the arms of the sun-god."

77. See Wordsworth's sonnet, XLVIII., and introductory note.

81. **watery bier.** Milton, *Lycidas*, l. 12, "He must not float upon his watery bier" (*G. T.*, LXXXIX.).

82. **drear.** See note on XXVIII. 1.

84. **slave of slaves**, Napoleon.

93. **topples.** Cp. Virgil, *Aeneid*, vi. 603, *Quos super atra silex iam iam lapsura cadentique | Imminet assimilis.*

101. **masque**, dance of death.

107. **air-dissolvéd star**, a star dissolved into air. Shelley's meaning may best be understood by a comparison of LXIII. 13, where he compares the waves breaking on the shore in dazzling sunshine to "light dissolved in star-showers."

110. **profound**, adj. for subst., depth; Lat. *profundus.*

118. **trellised.** Trellis, the name given to cross-barred or lattice work, for supporting plants, is derived, through the French, from Lat. *trilix*, 'triple-twilled' (*tri-licium*, 'a thread').

120. **dun.** Cp. LII. 22, "war-clouds rolling dun."

122. **the flower.** See CI. 43, "To the soft flower beneath our feet." With Shelley's mention of the flower as 'interpenetrated,' like the rest of Nature, with "love, light, harmony, Odour, or the soul of all," contrast Wordsworth's simpler expression of his "faith that every flower Enjoys the air it breathes" (CXII. 11) and the concluding lines of his *Ode* (CXXXI. 203-4).

124. **olive-sandall'd.** "Who that has seen Lombardy but must recognise the truth of that beautiful epithet?"—F. T. Palgrave, *Landscape in Poetry*, p. 227.

130. darken'd. The tone of the earlier part of the poem, especially of the omitted lines, is in strong contrast to the brightness of the scene described. At the very outset (l. 2) life is spoken of as "the deep, wide sea of misery."

134. the soul of all. Cp. c. 50-51, "And all things seem only one In the universal Sun," and *Adonais*, st. liv.:

"That light whose smile kindles the Universe,
That Beauty in which all things work and move,
That Benediction which the eclipsing Curse
Of birth can quench not, that sustaining Love
Which, through the web of being blindly wove
By man and beast and earth and air and sea,
Burns bright or dim, as each are mirrors of
The fire for which all thirst, now beams on me,
Consuming the last clouds of cold mortality."

And with 'the mind which feeds this verse,' cp. the apotheosis of Keats in *Adonais*, st. xliii.:

"He is a portion of the loveliness
Which once he made more lovely: he doth bear
His part, while the one Spirit's plastic stress
Sweeps through the dull dense world, compelling there
All new successions to the form they wear,
Torturing th' unwilling dross that checks its flight
To its own likeness, as each mass may bear;
And bursting in its beauty and its might
From trees and beasts and men into the Heaven's light."

137. This is like the doctrine of the idealist philosophers that mind alone gives meaning, intelligibility, to the Universe of dead matter, which without mind can hardly be said even to exist.

141. her and she in 143, the personified 'Autumn's evening.'

162. windless bower. With this description cp. 'the island-valley of Avilion' in Tennyson's *Morte d'Arthur*:

"Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard-lawns
And bowery hollows crown'd with summer sea";

and the 'vale in Ida' in Tennyson's *Œnone*. Cp. also the song of Callicles in Matthew Arnold, *Empedocles on Etna*:

"Far, far from here,
The Adriatic breaks in a warm bay
Among the green Illyrian hills; and there
The sunshine in the happy glens is fair,
And by the sea, and in the brakes.
The grass is cool, the sea-side air
Buoyant and fresh, the mountain flowers
More virginal and sweet than ours."

172. Cp. E. A. Poe, *Annabel Lee*: "The angels, not half so happy in heaven, Went envying her and me."

182. soul, subject; interval, object.

184. *I.e.* and (by) the Love.

185. circling, encircling, transitive.

188. They, the Spirits; it, the Paradise.

No. CXV. *O wild West Wind, thou breath of Autumn's being*

Perhaps the greatest of all Shelley's lyrics. The verse sweeps along with the elemental rush of the wind it celebrates. Metaphor succeeds to metaphor, and simile to simile, with wild rapidity; but, though at a first reading it is hardly possible to keep pace with the swift kaleidoscopic changes, there is none of the hazy indistinctness that is apt to mar the same poet's less perfect work. "He passes from magnificent union of himself with Nature and magnificent realisation of her storm and peace to equally great self-description, and then mingles all nature and all himself together, that he may sing of the restoration of mankind. There is no song in the whole of our literature more passionate, more penetrative, more full of the force by which the idea and its form are united into one creation" (Stopford Brooke, *Poems of Shelley*, p. xvii.).

"This poem was conceived and chiefly written in a wood that skirts the Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down the autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the Cisalpine regions.

"The phenomenon alluded to at the conclusion of the third stanza is well known to naturalists. The vegetation at the bottom of the sea, of rivers, and of lakes, sympathises with that of the land in the change of seasons, and is consequently influenced by the winds which announce it."—Shelley's Note.

It is interesting to compare the first stanza of Coleridge's *Ode on France* ("Ye clouds that far above me float and pause")—a stanza that had probably not been without an influence upon Shelley.

Metre.—The division of the poem into stanzas of 14 lines of 5 iambic feet suggests the structure of sonnets. The chief difference is that, whereas the normal English sonnet divides itself into two stanzas of 4 lines followed by two stanzas of 3 lines, the fourteen-line stanzas of this ode rather divide themselves into—and are sometimes printed as—four stanzas of three lines with a concluding couplet.

A question arises about the scansion of l. 31. Some editors print "crystálline." The use of the word in CXIV. 64, shows that Shelley did not always pronounce it thus. The ordinary pronunciation gives a subtler music to the line, the scansion of which is to be explained like that of CVIII. 20.

3. like ghosts. See note on VIII. 12. Cp. *The Sensitive Plant*, Part III.:

> "And the leaves brown, yellow, and grey, and red,
> And white with the whiteness of what is dead,
> Like troops of ghosts on the dry wind past;
> Their whistling noise made the birds aghast."

4. hectic. See note on XXXIII. 13.

6. charioteer. So Keats, LXXXIII. 32, "Not *charioted* by Bacchus and his pards."

18. angels, messengers, the original meaning of the word: Greek, ἄγγελος.

21. Maenad. Greek, *Μαινάδες*, 'the frenzied ones'; the name given to the female votaries of the god Dionysus or Bacchus. "They wandered through woods and mountains, their flying locks crowned with ivy or snakes, brandishing wands and torches, to the hollow sounds of the drum, and the shrill notes of the flute, with wild dances, and insane cries and jubilation" (Seyffert, *Dict. of Classical Antiquities*). Cp. Horace, *Odes*, III. XXV., and Euripides, *Bacchae*.

23. dirge. Shelley afterwards wrote a *Dirge for the Year*, beginning "Orphan hours, the year is dead."

26. A reminiscence of *Hamlet*, II. ii. 311, "This most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent *congregation of vapours*." There is another echo of *Hamlet* in Shelley's *Ode to a Skylark*, LXXX. 86.

32. Baiae, on the coast of Campania, at the western end of the bay of Naples: a favourite resort of the ancient Romans.

pumice isle, formed by deposits of lava from Vesuvius. Baiae was destroyed by an eruption of this volcano.

35. Cp. *Stanzas written in Dejection near Naples*, LXIII. 10: "I see the deep's untrampled floor With green and purple seaweeds strown."

36. so sweet. So in LXXX. 55, "faint with too much sweet."

39. oozy, moist. The word escapes the unpleasing associations of 'muddy' or 'slimy.' It is a favourite word with Milton. Cp. *Lycidas* (*G.T.*, LXXXIX.), l. 175, "With nectar pure his oozy locks he laves"; *Ode on Nativity* (*G.T.*, LXXXV.), l. 124, "And bid the weltering waves their oozy channel keep."

40. Contrast with this description of the storm penetrating to the depths of ocean, the picture of perfect peace in CI. 31, "As still as in the silent deep the ocean-woods may be."

48. Cp. Coleridge's regretful recollection of his boyhood in *Youth and Age*, CXXII. 9-17.

54. Cp. Shelley's *Epipsychidion*, "I pant, I sink, I tremble, I expire"; also VIII. 18.

55. Cp. Tennyson, *Tithonus*:

> "But thy strong Hours indignant work'd their wills,
> And beat me down and marr'd and wasted me."

56. Cp. Shelley's description of himself in *Adonais*, st. XXXI.-XXXIII., especially the lines:

> "A pard-like Spirit beautiful and swift—
> A love in desolation masked—a Power
> Girt round with weakness—it can scarce uplift
> The weight of the superincumbent hour."

62. **be thou me.** Shelley has some good English authorities, and the analogy of the French *C'est moi*, on his side, in using this construction. The rhyming of 'one' to 'own' is a blemish in this line.

64. **quicken (A.S.)**, to make quick or alive, the original use of the word.

65. So Shelley wrote of Dante: "His very words are instinct with spirit, each is as a spark, a burning atom of inextinguishable thought; and many yet lie covered in the ashes of their birth, and pregnant with the lightning which has yet found no conductor."

69. The finest expression of this prophetic mood in Shelley is the last chorus of *Hellas*, "The world's great age begins anew." For the worth of Shelley's prophecy see the suggestive remarks of F. W. H. Myers in Ward's *English Poets*, Vol. IV., p. 356. Mr. Stopford Brooke says, "the cry is prophetic of that unconquerable hope for mankind which, underlying the greater part of Shelley's poetry, has made half its influence upon the world."

No. CXVI. *I was thy neighbour once, thou rugged Pile*

SIR GEORGE BEAUMONT, of Coleorton Hall, Leicestershire, to whom this poem is addressed, was a friend of Wordsworth and Coleridge, much interested in art and literature and in landscape gardening. See Myers, *Life of Wordsworth*, p. 65, or the larger biography by Knight, ch. xxi.; also *Memorials of Coleorton*: letters from Coleridge, Wordsworth and his sister, Southey and Scott, to Sir George and Lady Beaumont, edited by W. Knight (Edinburgh, 1887).

The 'Peele Castle' of the picture—which still hangs or till lately hung at Coleorton—is not the famous castle in the Isle of Man, but a ruined keep on a small island close to the modern town of Barrow-in-Furness, Lancashire. There are many 'Peels' in the border-country, the word 'peel' itself meaning 'castle' or 'stronghold.' The 'deep distress' mentioned in l. 36 was caused by the death of Wordsworth's sailor brother John, who was captain of the 'Abergavenny,' East Indiaman, wrecked off Portland, Feb. 5, 1815, on the outward voyage to India and China. Wordsworth's brother went down with his ship, "dying as he had lived," wrote the poet, "in the very place and point where his duty stationed him." Myers, *Life of Wordsworth*, p. 69.

8. Shelley, consciously or unconsciously, borrowed this line from Wordsworth in his *Evening: Pont à Mare, Pisa*:

> "Within the surface of the fleeting river
> The wrinkled image of the city lay,
> Immovably unquiet, and for ever
> It trembles, but it never fades away."

15-6. With this, perhaps the most perfect expression in terms of poetry of the function of poetry, compare Shelley's lines in the next poem, CXVII.

22. **a chronicle of heaven**, a place where life should seem always to have been passed as peacefully and happily as in heaven.

24. **had**, should have.

26. **Elysian.** See note on II. 11.

34. Cp. *Lines composed a few miles above Tintern Abbey*:

> "For I have learned
> To look on nature, not as in the hour
> Of thoughtless youth; but hearing oftentimes
> The still, sad music of *humanity*,
> Nor harsh nor grating, though of ample power
> To chasten and subdue."

The whole poem should be compared.

36. Cp. Virgil, *Aeneid*, i. 462, *Sunt lacrimae rerum et mentem mortalia tangunt*; 630, *Non ignara mali miseris succurrere disco.*

47. **labours**, specially used of the action of a ship in a heavy sea, pitching and rolling.

48. **rueful**, epithet applied to the sky by imaginative anticipation, 'threatening to cause sorrow.'

pageantry of fear, magnificent spectacle that inspires terror.

52. **trampling** suggests the irresistible advance of a triumphant army, treading its enemies under foot.

54. **kind**, the human family. 'Kind' is a derivative of 'kin.' This stanza might be taken as the motto of Tennyson's *Palace of Art*.

57. Cp. Homer, *Odyssey*, xx. 18, τέτλαθι δή, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης, "Endure, my heart, yet a worse thing hast thou endured"—the line that is quoted with admiration by Plato in *Republic*, iii. 390. Cp. also A. H. Clough, *In a London Square*, "And thou, O human heart of mine, Be still, refrain thyself, and wait."

60. Cp. Wordsworth's *Ode*, cxxxi. 179-186.

No. CXVII. *On a Poet's lips I slept*

In this lyric from the *Prometheus Unbound*, Act i. l. 737, Shelley translates into his own imaginative language the definition of the function of poetry which Wordsworth has given us in the preceding poem. Poetry is not mere imitation, μίμησις; it is idealised imitation. The poet adds 'the gleam,' and it is 'the gleam' that makes the value of poetry. In Shelley 'the gleam' becomes an almost blinding luminousness that bathes the whole picture. "In this radiation of many-coloured lights," wrote J. A. Symonds in his *Life of Shelley*, "the outline itself is apt to be a little misty. Shelley pierced through things to their spiritual essence. *The actual world was less for him than that which lies within it and beyond it.* 'I seek in what I see the manifestation of something beyond the present and tangible object.'" Mr. Symonds then quotes these lines, and adds: "The bees are scarcely heeded. And yet who could have brought the bees, the lake, the sun, the bloom, more perfectly before us than that picture does?"

On this poem and cxvi. Mr. F. T. Palgrave wrote: "Each is the most complete expression of the innermost spirit of his art given by these great Poets—of that Idea which, as in the case of the true Painter (to quote the words of Reynolds) subsists only in the mind: The sight never beheld it, nor has the hand expressed it: it is an idea residing in the breast of the artist, which he is always labouring to impart, and which he dies at last without imparting."

Metre.—Observe the exquisite blending of trochaic and iambic rhythms—the iambic lines checking the pace of the swift verse.

2. **love-adept**, versed in love, skilled in its secrets. In mediaeval Latin *adeptus*, the participle of *adipiscor*, 'to attain,' was used as a substantive, and assumed by Alchemists who professed to have attained the great secret of their craft.

9. **ivy-bloom**. Expressing a more delicate notion than 'blossom,' which is more commonly florescence bearing promise

of fruit, while 'bloom' is florescence thought of as the culminating beauty of the plant (N. E. D.). Cp. Milton, *Paradise Lost*, v. 25, "How the bee Sits on the bloom, extracting liquid sweet.'

No. CXVIII. *In this still place, remote from men*

THIS poem, along with LXXXVII., XC., XCI., XCVIII., was a fruit of Wordsworth's Scotch tour, 1803.

The poems generally known as Ossian's were composed in the eighteenth century by James Macpherson, who wrote them in English from the legends he had collected in a tour through the Highlands, and afterwards invented what he professed to be Gaelic originals. The Ossian or Oisin of tradition was a warrior-bard, son of Finn-na-Gael, commonly called Fingal, King of Morven on the N.W. coast of Scotland, in the third century A.D. Finn married a daughter of Cormac, King of Ireland, and delivered that country when it was invaded by the King of Denmark.

Metre.—The iambic couplet of eight syllables, used by Coleridge in *Christabel*.

13. complaining, full of melancholy sound, as of 'the waves that moan about the world' or 'the wail of midnight winds' (Tennyson, *Demeter*).

No. CXIX. *The world is too much with us; late and soon*

COMPARE two other sonnets of Wordsworth, XLIX. and L.

4. sordid boon, a gift made from sordid motives. *Boon* (A.S. *ben*) is originally a prayer; then, the answer to a prayer, a favour or gift.

6. will be howling, choose to howl.

10. Pagan, heathen, from the sense which *paganus*—originally a countryman, peasant—acquired in ecclesiastical Latin.

13. Proteus, an 'old man of the sea' in Greek mythology, who tended the seals which are the flocks of Amphitrite. He possessed the gift of prophecy and the power of assuming any shape he pleased: hence the adjective 'protean.' Cp. Homer, *Odyssey*, iv. 354-569; Virgil, *Georgic* iv. 387 *et seq.*

14. Triton, son of Poseidon and Amphitrite. "He is described as living with them in a golden palace in the depths of the sea. He was represented as a man in his upper parts, terminating in a dolphin's tail; his special attribute is a twisted sea-shell, on which he blows, now violently, now gently, to raise or calm the billows." (Seyffert, *Dict. of Antiquities.*)

wreathéd, twisted. The phrase comes from Spenser, *Colin Clout's come home again*, "Triton, blowing loud his wreathed horn."

No. CXX. *Tax not the royal Saint with vain expense*

THE first of three sonnets which Wordsworth wrote on the same subject: the other two will be found as Nos. xliv. and xlv. of the third series of *Ecclesiastical Sonnets*. In Book III. of *The Prelude* he thus describes his first sight of Cambridge:

> "It was a dreary morning when the wheels
> Rolled over a wide plain o'erhung with clouds,
> And nothing cheered our way till first we saw
> The long-roofed chapel of King's College lift
> Turrets and pinnacles in answering files,
> Extended high above a dusky grove."

1. **tax**, properly to assess, charge with a rate or fine; so, to charge with a fault. Cp. Bacon's *Henry VII.*, "These rumours begot scandal against the king, *taxing* him for a great *taxer* of his people." So Celia in *As You Like It*, I. ii. 90, "Enough! speak no more of him; you'll be whipped for *taxation* one of these days," and Jaques in the same play, II. vii. 86, "Why then my *taxing* like a wild-goose flies."

royal Saint, Henry VI., who founded "the King's College of S. Nicholas in Cambridge" in 1441. He founded Eton about the same time.

4. **Scholars.** The colleges at Oxford and Cambridge were founded for 'a scanty band' of Fellows and Scholars only. Students who pay fees, Commoners, as they are called at Oxford, Pensioners at Cambridge, are a later accretion, and to this day are distinguished from 'members of the foundation.'

white-robed. It is the privilege of the Scholars to wear surplices at the chapel services; Pensioners wear the ordinary academic black gown.

8. **the sense**, the aesthetic sense, the power of enjoying beauty.

9-10. An accurate description of the marvellously intricate roof of King's College chapel.

12. Cp. *L'Allegro* (*G. T.*, CXLIV.), "In notes with many a winding bout Of linked sweetness long drawn out," and *Il Penseroso* (*G. T.*, CXLV.), 161-166, "There let the pealing organ blow," etc.

No. CXXI. *Thou still unravished bride of quietness*

"EVERY one knows the general story of the Italian Renaissance, or the Revival of Letters. From Petrarch's day to our own

that ancient world has renewed its youth: poets and artists, students and thinkers, have yielded themselves wholly to its fascination, and deeply penetrated its spirit. Yet perhaps no one more truly has vivified, whilst idealizing, the picture of Greek country life in the fancied Golden Age, than Keats in these lovely (if somewhat unequally executed) stanzas: his quick imagination, by a kind of 'natural magic,' more than supplying the scholarship which his youth had no opportunity of gaining." (F. T. P.).

Mr. W. T. Arnold, after remarking that Keats had fed his love of Greek mythology not only upon Chapman's *Homer*, the *Aeneid*, and a classical dictionary, but also upon a study of the Elgin marbles, goes on to say that "the Greek Vase which inspired Keats was no figment of his imagination, but had a real existence, and is now, it is said, under the arcade at the south front of Holland House." It has been further suggested—by Mr. A. S. Murray in a letter to Mr. Arnold—that Keats obtained his knowledge of this urn from Piranesi's work (vol. xiii., published 1750), which gives an engraving of it. "A small throng of people come from the left towards a veiled priest who stands beside an altar, beside which also a youth plays on pipes. On the right a heifer (and an unpoetic pig) is being led to be sacrificed."

Metre.—The order of the rhymes of the latter six lines varies in the different stanzas.

3. **sylvan historian.** *Sylvan*, explained by 'leaf-fringed.' *Historian*, because containing a record of a past age.

5. **legend**, orig. 'something to be read.' Legenda, properly the gerundive of *lego*, 'to read,' was specially applied in mediaeval Latin to a book of chronicles of the saints read at matins. Hence the meaning of 'a marvellous or romantic story from early times,' which Keats seems here to combine with another meaning of the word—'the motto to be read on a coat of arms, medal or coin.' It is easy to transfer the word in either of its senses to the story 'to be read' on the marble urn.

7. **Tempé**, a vale in Thessaly. Keats was probably thinking of Virgil's praise of pastoral life (*Georgic* ii., 469): *at frigida Tempe, Mugitusque boum mollesque sub arbore somni, Non absunt.* We are told that Keats "worked diligently through the *Aeneid* when at school," so it is probable that he also read the most famous passage in the *Georgics*.

Arcady, Arcadia, the most pastoral part of the Peloponnese, specially associated with the worship of Pan, the shepherds' god. Again Keats may have had Virgil in his mind (*Eclogue* x.): *Pan deus Arcadiae* and *Soli cantare periti Arcades.*

10. **timbrel**, a kind of tambourine: through Lat. and Fr. from Gk. τύμπανον, a drum.

13. **sensual**, bodily.

15. Cp. Sidney's *Arcadia*, "the shepherd boy piping as though he should never be old."

18. **winning**, attaining. Richardson's dictionary quotes from a chronicle of 1455 the description of an English army fenced with wood and trees 'in such wyse, that the French sperys myght not *wyn* unto them.' The use is not uncommon in the seventeenth and eighteenth centuries.

21. The words recall the address of Keats to the real tree, which does shed its leaves, but is happy in having no remembrance of departed summer (XXVIII.).

29. **high-sorrowful**, full to the brim of sorrow, a curiously formed compound. Keats perhaps got his fondness for compound adjectives from Chapman.

30. **parching**, for parched: an inaccurate use, such as Keats allowed himself in 'slumber'd' and 'cloying,' II. 28.

34. **silken**, smooth and glossy like silk.

garland. In Greek and Roman sacrifices the victims were generally decked out with ribbons and wreaths.

37. **this.** "*Its* has been here plausibly but, perhaps, unnecessarily conjectured." (F. T. P.).

41. **attitude** properly means 'aptitude of position, posture adapted to a particular purpose.' By 'fair attitude' Keats seems to mean that the shape of the urn is gracefully adapted to its purpose.

brede, a variant of 'braid,' used archaically by modern poets. Cp. Collins, *Ode to Evening* (*G. T.*, CLXXXVI.), "cloudy skirts, with brede ethereal wove."

44. **tease us out of thought.** Keats often writes as if human happiness could only be reached by escaping from thought—"Where but to *think* is to be full of sorrow" (LXXXIII. 27), "the faery power Of *unreflecting* love (XXXVI. 12). Contrast Wordsworth's praise of "the quietness of thought" (XLV. 36), "the philosophic mind" (CXXXI. 186).

cold, because the men, maidens and trees are not living, but only represented on the marble.

49-50. **The whole of the last couplet is supposed to be spoken by the urn.** Perhaps it would be unfair to make Keats responsible for the doctrine: but it is well to remember that, in this world at least, the identity of truth and beauty is not by any means complete. Browning's couplet—

> "O world, *as God has made it*, all is Beauty,
> And knowing this is Love, and Love is Duty!"—

is less open to exception. Or we may recall Tennyson's lines in the prologue to *The Palace of Art*:

> "That Beauty, Good, and Knowledge are three Sisters
> That doat upon each other, friends to man,
> Living together under the same roof,
> And never can be sunder'd without tears."

No. CXXII. *Verse, a breeze 'mid blossoms straying*

THE *Golden Treasury* appropriately ends—except for the exquisite little epilogue, CXXXII.—with a series of poems dealing with human life, especially with reflections suggested by the passing away of youth. Wordsworth's great ode, teaching us to find strength 'in what remains behind' and 'in the faith that looks through death,' makes a grand climax. See also the earlier group of poems on age and youth, LVI.-LXII.

Youth and Age is one of the few poems that Coleridge wrote in later life. It was composed at various dates between 1823 and 1832.

3. **a-maying.** "In England, as we learn from Chaucer and Shakespeare and other writers, it was customary during the Middle Ages for all, both high and low—even the Court itself—to go out on the first May morning at an early hour 'to fetch the flowers fresh.' Hawthorn branches were also gathered: these were brought home about sunrise, with accompaniments of horn and tabor and all possible signs of joy and merriment. The people then proceeded to decorate the doors and windows of their houses with the spoils. By a natural transition of ideas they gave the hawthorn bloom the name of the 'May'; they called the ceremony 'the bringing home the May'; they spoke of the expedition as 'going a-Maying.'"—Chambers, *Book of Days*, vol. i. p. 569. Cp. Herrick's *Corinna's Maying*, *G. T.*, CXVIII. *A-Maying*=on Maying, the old verbal noun used in early English after verbs of motion, as in "He went an hunting," "He fell on sleeping."

14. Shelley, *Ode to the West Wind*, CXV. 48.

12. **unknown of yore.** Probably the first reference in English poetry to the application of steam to navigation. The first steamboat built in Europe was the 'Comet,' which in 1812 plied on the River Clyde between Glasgow and Greenock. Fulton, an American Engineer, had in 1807 built a steamer called the 'Clermont,' which plied on the Hudson River. Poetry is not generally quick to take cognizance of new material inventions. The reason is that such things have strongly prosaic associations in the mind of both the poet and his readers, from which it is not easy to escape. There is, therefore, little mention of steam

in poetry before Mr. Kipling. But A. H. Clough has a fine couplet on the sudden stoppage of an Atlantic steamer:

"Wild in white vapour flew away the force,
And self-arrested was the eager course."

27. **it**, the thought 'that thou art gone.' **fond conceit**, foolish idea, imagination. Cp. *Il Penseroso*, 6 (*G. T.* CXLV.), "And *fancies fond* with gaudy shapes possess." *Fond* is still used in the sense of 'foolish' in the North of England.

30. **masker**, masquerader, one that wears a mask, and acts a part.

33. **slips, strips.** Cp. Matthew Arnold, *Thyrsis*, "The cheek grown thin, the brown hair sprent with grey."

34. **alter'd size.** Cp. the picture in 'The Seven Ages of Man' of "The lean and slipper'd pantaloon," with "His youthful hose, well saved, a world too wide for his shrunk shank": *As You Like It*, II. vii. 158. In Coleridge's case the change was in an opposite direction. Mr. Inglis Palgrave writes to me:—"My mother, to whom Coleridge repeated this poem, I believe, before its publication, explained the 'alter'd size' as referring to the stoutness which, in his case, accompanied the 'drooping gait' of old age."

39-40. Both comparisons are frequent in the poets. For the 'gems,' cp. Scott in LXXVIII. 12, "Diamonds on the brake are gleaming," Herrick in *G. T.* CXL., "Or as the pearls of morning's dew." For the 'tears,' cp. Campbell in XXIV. 6, "tears of twilight," and Moore in XXXVIII. 1, "When stars are weeping."

48. **while**, substantive. Though now chiefly used as an adverb, *while* (A.S. *hwil*) is originally a substantive, meaning 'hour,' 'time.'

49. **without**, *i.e.* without receiving a smile for his pains.

No. CXXIII. *We walk'd along, while bright and red*

IF the simplicity of the two poems that follow needs any defence, what was said above in the introductory note to *Lucy Gray* (XIX.) may be taken as applicable here also. To appreciate them fully some experience of life is needed. A young reader can enjoy the vivid truthfulness of the pictures, the very freshness of an April morning, the very sunshine of a summer's noon, reproduced in words: but only older readers can altogether understand the concentrated and moving pathos of the two couplets:

"I look'd at her and look'd again:
And did not wish her mine!"

"And many love me; but by none
Am I enough beloved."

From Wordsworth's own note we learn that these two poems, both written in 1799, are not literal transcripts of biographical facts. "Like the Wanderer in *The Excursion*," he says, "this Schoolmaster was made up of several, both of his class and men of other occupations. I do not ask pardon for what there is of untruth in such verses, considered strictly as matters of fact. It is enough if, being true and consistent in spirit, they move and teach in a manner not unworthy of a Poet's calling."

10. **steaming** from rapid evaporation caused by the hot sun. Cp. Tennyson, *In Memoriam*, LXXXV., "Summer on the steaming floods."

20. **sued**, followed: from Lat. *sequor* through Fr. *suivre*.

60. **wilding**, a wild or 'crab' apple. Cp. Spenser, *Faerie Queene*, III. vii., "Oft from the forest wildings he did bring, Whose sides empurpled were with smiling red."

No. CXXIV. *We talk'd with open heart, and tongue*

11. **border-song.** The Border country between Scotland and England is richer in ballads than any other part of Great Britain. Some of these are referred to in Wordsworth's *Yarrow Unvisited* and *Yarrow Visited*, XCVIII. and XCIX., and in the notes to those two poems.

catch, a song the parts of which are 'caught up' by different voices. Cp. *Twelfth Night*, II. iii. 60, "Shall we rouse the night owl in a catch that will draw three souls out of one weaver?" Technically the catch was a round that required three or more voices: see Grove, *Dictionary of Music*. Wordsworth seems to use the term loosely for a snatch of humorous song.

21-4. Cp. "For men may come and men may go, But I go on for ever," the refrain of the song in Tennyson's *Brook*.

35. Cp. the concluding lines of LX., "O Man! that from thy fair and shining youth Age might but take the things Youth needed not"; and lines 175-186 of the *Ode*, CXXXI.

41-48. The echoes of these verses may be heard often in Matthew Arnold's poetry. Cp. especially *Lines written in Kensington Gardens*, *Self-Dependence*, *A Summer Night*.

69. **Leonard's rock.** Is this a reference to the poem of *The Brothers*? If so, Wordsworth seems to have forgotten that it was not Leonard but James who lost his life by a fall from the Pillar Rock.

No. CXXV. *The more we live, more brief appear*

Cp. Matthew Arnold's poem, *The Future*, "A wanderer is man from his birth," in which the life of the race—not, as here, the life of the individual—is compared to the course of a river. Clough's charming verses, *The Stream of Life*, present a closer parallel.

No. CXXVI. *Four seasons fill the measure of the year*

Another highly Shakespearean sonnet by Keats: see introductory note to XXXVI. Besides the obvious parallel of 'The Seven Ages of Man' in *As You Like It*, II. vii., we may compare such of Shakespeare's sonnets as dwell on the passing of the seasons of the year, "How like a winter hath my absence been" (XCVII., *G. T.*, XV.), "To me, fair friend, you never can be old" (CIV., *G. T.*, XVIII.), "That time of year thou mayst in me behold" (LXXIII., *G. T.*, XXXVIII.). The rhythm, too, of the concluding couplet seems the very echo of the lines that end sonnet LXXXVII. (*G. T.*, XLII.):

> "Thus have I had thee, as a dream doth flatter,
> In sleep a king, but waking no such matter."

6. honey'd. See note on "legion'd," CXIV. 33.

13. misfeature. This form seems to have been coined by Keats.

No. CXXVII. *Rough wind that moanest loud*

A fine example of what Ruskin named 'the pathetic fallacy' (*Modern Painters*, Vol. III., Pt. iv., ch. 12)—the attribution to Nature of sympathy with the feelings of the poet or of the characters he describes. Besides this fragment, Shelley wrote a longer and very beautiful *Dirge for the Year*. Cp. also Tennyson, *In Memoriam*, XV., "To-night the winds begin to rise," and LXXII., "Risest thou thus, dim dawn, again." Contrast Scott's attitude towards Nature, as illustrated by XXIII., CIV.

4. knells, with thunder.

6. stain. Mr. W. M. Rossetti and Mr. Buxton Forman agree that Shelley probably intended to write *strain*, as all the other lines in the stanza describe sound; but in the absence of authority they have rightly refrained from altering the word in their texts, acknowledging that *stain* is not meaningless, and may after all be what Shelley wished to say.

No. CXXVIII. *O World! O Life! O Time!*

Written in 1821. Compare another fragment of Shelley, belonging to the same year, "Unfathomable Sea! whose waves are years." *Threnos*, the title given by Mr. Palgrave to "O World! O Life! O Time!" is the Greek word for 'dirge.'

8. This line, as printed, contains four feet; the corresponding line in the first stanza has five. Mr. Rossetti proposed to insert 'autumn' after 'summer.' But the music of the line is perfect as it stands, and probably few readers are conscious that there is any irregularity.

10. See note on xv. 42.

No. CXXIX. *There's not a nook within this solemn Pass*

In striking contrast with the despairing tone of the two preceding poems is the spirit of acquiescence in the law of mortality breathed by the three Wordsworth poems that follow.

1. The Trosachs are a mountain pass in Perthshire between Loch Achray and Loch Katrine. The fame of their sombre grandeur and beauty has attracted many tourists ever since Scott celebrated them in *The Lady of the Lake*.

3. Cp. Keats in cxxvi.

4. Cp. *Psalm*, xc. 4-5; *Psalm*, ciii. 15-16; *Isaiah*, xl. 6; 1 *Peter*, i. 24.

8. Cp. cvi., where "Smooth fields, white sheets of water, and pure sky" are mentioned among the images which Wordsworth used as charms to bring sleep.

10. aspen spray. Scott mentions the aspen among the trees in the Pass, *Lady of the Lake*, canto i., st. 12:

> "With boughs that quaked at every breath
> Grey birch and aspen wept beneath."

golden with the autumnal tint of its leaves. Cp. Tennyson, *Maud*, "The flying gold of the ruin'd woodlands drove thro' the air."

12. warbler, the robin. Cp. Wordsworth's poem on *The Redbreast chasing the Butterfly*:

> "Art thou the bird whom man loves best,
> The pious bird with the scarlet breast,
> Our little English Robin;
> The bird that comes about our doors
> When Autumn winds are sobbing?"

No. CXXX. *My heart leaps up when I behold*

WRITTEN at Town-end, Grasmere, 1802.

2. **A rainbow.** Not only because the rainbow is in itself among the most beautiful and impressive of natural phenomena, but also because of the religious associations it must have had for the poet in his childhood: *Genesis*, ix. 12-17.

7. **The Child**, etc. The saying has so completely passed into the currency of a proverb that it is difficult to realize what a paradox it must have seemed to many of Wordsworth's first readers. De Quincey opens one of the chapters of his *Autobiography* (ch. iv., Infant Literature) by quoting the line, and remarks that Wordsworth here "calls into conscious notice the fact, else faintly or not at all perceived, that whatsoever is seen in the maturest adult, blossoming and bearing fruit, must have pre-existed by way of germ in the infant."

9. **natural piety.** Such reverent affection as is felt by the child for its parent ought to be felt by the mature man for the days of his own childhood. Cp. the following ode, l. 135, and lxxxii., *To the Cuckoo*. *Piety*: the Lat. *pietas* was used to express the reverence due to parents no less than the reverence due to gods.

No. CXXXI. *There was a time when meadow, grove, and stream*

THE best introduction to this ode is in Wordsworth's own words:

"This was composed during my residence at Town-End, Grasmere. Two years at least passed between the writing of the first four stanzas [1803] and the remaining part [1806.] To the attentive and competent reader the whole sufficiently explains itself, but there may be no harm in adverting here to particular feelings or experiences of my own mind on which the structure of the poem partly rests. Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being. I have said elsewhere:

> 'A simple child
> That lightly draws its breath,
> And feels its life in every limb,
> What should it know of death?'

[It is said that this, the first stanza of *We are Seven*, was composed by Coleridge].

But it was not so much from the source of animal vivacity that *my* difficulty came, as from a sense of the indomitableness of the

spirit within me. I used to brood over the stories of Enoch and Elijah, and almost persuade myself that, whatever might become of others, I should be translated in something of the same way to heaven. With a feeling congenial to this, I was often unable to think of external things as having external existence, and I communed with all that I saw as something not apart from, but inherent in, my own immaterial nature. Many times while going to school have I grasped at a wall or tree to recall myself from this abyss of idealism to the reality. At that time I was afraid of mere processes. In later periods of life I have deplored, as we have all reason to do, a subjugation of an opposite character, and have rejoiced over the remembrances, as is expressed in the lines 'Obstinate questionings,' etc. To that dream-like vividness and splendour, which invests objects of sight in childhood, everyone, I believe, if he would look back, could bear testimony, and I need not dwell upon it here; but having in the poem regarded it as a presumptive evidence of a prior state of existence, I think it right to protest against a conclusion, which has given pain to some good and pious persons, that I meant to inculcate such a belief. It is far too shadowy a notion to be recommended to faith as more than an element in our instincts of immortality. But let us bear in mind that, though the idea is not advanced in Revelation, there is nothing there to contradict it, and the Fall of Man presents an analogy in its favour. Accordingly, a pre-existent state has entered into the popular creeds of many nations, and among all persons acquainted with classic literature is known as an ingredient in Platonic philosophy. Archimedes said that he could move the world if he had a point whereon to rest his machine. Who has not felt the same aspirations as regards the world of his own mind? Having to wield some of its elements when I was impelled to write this poem on the Immortality of the Soul, I took hold of the notion of pre-existence as having sufficient foundation in humanity for authorising me to make for my purpose the best use of it I could as a poet."

The "ingredient in Platonic philosophy" to which Wordsworth here refers will be found in several of Plato's dialogues, especially in *Meno*, 85-86, and *Phaedo*, 72 E: it is the doctrine that human knowledge is only recollection, *ἀνάμνησις*, of truths learnt in a previous state of existence. Wordsworth once told Mr. Aubrey de Vere that he held the belief "with a poetic, not a religious faith." It was held by the English Platonist, Henry Vaughan, whose poem, *The Retreat* ("Happy those early days, when I Shined in my Angel infancy," *G. T.*, XCVIII.), should be read by all students of this Ode. The permanent value of Wordsworth's Ode depends, however, little, if at all, upon the truth of this doctrine. Its great value lies in its imaginative beauty, in the glamour of poetry that it casts upon human life and the life of

nature; and in the poet's power to convince us by the intensity of his own emotional realization of the truth, that this glamour of poetry is not a mere illusion but represents a spiritual meaning that has a real existence behind material phenomena.

Few, indeed, would maintain that the assertion in the poem of a deeper insight into external Nature enjoyed in childhood and lost in maturer years is a universal or even a common experience. A certain sense of disappointment and disillusion does come inevitably with experience of life: in the pride of youth and strength we seem to be masters of the world and of fate: we have to learn the lesson of our own mortality and of the mortality of all that we love:

> "Then, when the wind begins among the vines,
> So low, so low, what shall it say but this?
> 'Here is the change beginning, here the lines
> 'Circumscribe beauty, set to bliss
> 'The limit time assigns.'
>
> "Nothing can be as it has been before;
> Better, so call it, only not the same.
> To draw one beauty into our heart's core
> And keep it changeless! such our claim;
> So answered,—Never more!"

(R. Browning, *James Lee's Wife.*)

So far Wordsworth has with him the common experience of the race—an experience expressed also by Shelley (as in CXXVIII.), Byron (LIX.), Keats (XXVIII). The special form that the disenchantment took for Wordsworth can only have been shared by the few who have shared also his childhood's passionate love for Nature. Here Ruskin's experience was, as might be expected, the same as Wordsworth's—see *Modern Painters*, Vol. III., Pt. iv., ch. 17: "In such journeyings, whenever they brought me near hills, and in all mountain ground and scenery, I had a pleasure, as early as I can remember, and continuing till I was eighteen or twenty, infinitely greater than any which has been since possible to me in anything; comparable for intensity only to the joy of a lover in being near a noble and kind mistress, but no more explicable or definable than that feeling of love itself." The unique value of Wordsworth's Ode lies in the fact that whilst it touches us all by appealing to the universal experience of disillusion—though under a special aspect—it also helps us to combat the feeling and find "strength in what remains behind." It is because the Ode responds so finely to the cry of the human heart for consolation and inspiration that its lines are more often quoted and remembered than those of any other modern poem.

Metre.—Like the Odes of Cowley and Dryden and like Tennyson's *Ode on the Death of the Duke of Wellington*, this Ode is

written in an irregular metre. Campbell's *Ode to Winter* (XCVII.) is different, the stanzas exactly corresponding to each other. In the present Ode the movement of the verse is intended to vary with the varying emotion: hence the abrupt transitions to shorter lines, to anapaestic feet, to trochaic endings. "Parts of the Ode," Mr. Aubrey de Vere has said, "are familiar even to roughness. That roughness was intentional, and was not mitigated in the later editions. It was needed. Without such passages the sentiment of this Ode would have lacked its passionate impulse, and its doctrine would have been frozen into a scholastic theory" (*Essays*, Vol. I., p. 258).

10. **the rainbow.** Cp. CXXX.

13. **bare of cloud.** Imitated by Shelley in LXXX. 28.

14. For Wordsworth's delight in 'waters on a starry night,' cp. CVI. 4 and the passage quoted in the notes on that poem.

16. **sunshine.** Cp. LXXXIV., *Upon Westminster Bridge.*

21. **tabor**, a small drum, played with one stick. A Provençal word, the modern French *tambour*. The root is that of the Greek *τύπ-τω*, to beat. 'Timbrel' (CXXI. 10) is a cognate form. The unexpected introduction of the 'tabor'—as of the 'dulcimer' in *Kubla Khan* (CIX. 37)—is a romantic touch, an importation of something 'rich and strange' into the homely pastoral context.

25. **cataracts.** "The Ghills and Forces and Falls of his loved Lake country" (Prof. J. W. Hales).

27. **echoes.** Cp. *Adonais*, st. XV., "Lost Echo sits amid the voiceless mountains," a line which Shelley took from the Greek *Epitaphium Bionis*. But the 'echoes' in Wordsworth are the sounds of Nature, not the songs of her poet.

28. **the fields of sleep.** Prof. Hales explains as "the yet reposeful, slumbering country side. It is early morning, and the land is still, as it were, resting." In support of this we may quote "The green field sleeps in the sun" from the little poem of Wordsworth that begins, "The cock is crowing." It would be possible, however, to give "the fields of sleep" a more allegorical meaning. The soft Spring winds come from the warm South. Cp. the opening lines of a 'Ballade' by Mr. Andrew Lang:

> "The soft wind from the south land sped,
> He set his strength to blow
> O'er forests where Adonis bled
> And lily flowers a-row."

31. **jollity.** Cp. *L'Allegro* (*G. T.*, CXLIV.), "Haste thee, Nymph, and bring with thee Jest and youthful Jollity."

32. **May.** Cp. *Corinna's Maying*, *G. T.*, CXVIII.

38. **jubilee**, literally 'a shout of joy.' Lat. *iubilum*, a word used

by the Silver Age poets; then, a season of great rejoicing. The word may have its literal sense here.

40. **coronal**, the wreath worn by guests at Greek and Roman banquets.

41. Contrast Coleridge, *Dejection*, "I see them all so excellently fair, I see, not feel, how beautiful they are!"

49. **leaps up.** Cp. CXXX. 1.

54. **pansy**, Fr. *pensée* from *penser*, the thought-flower, the heart's ease. Cp. Ophelia in *Hamlet*, IV. v. 176, "There is pansies, that 's for thoughts." Shelley may have been thinking of this line when he wrote CI. 43, "the soft flower beneath our feet."

59. Closely akin to the belief here avowed is the doctrine of the transmigration of souls, held by Pythagoras and adopted by Plato in the myth of Er, *Republic*, Bk. X.

65. Mr. Aubrey de Vere quotes "an opinion entertained by some theologians—viz. that each human soul not only sees its Judge immediately after death, but saw its Creator also, for one brief moment, at the instant of its creation."

67. **prison-house.** Another Platonic touch. Cp. *Phaedo*, 62, and *Republic*, vii. 514-517. But whilst Wordsworth takes the 'prison-house' from Plato, his use of the simile is different. Childhood is not, in Plato's view, outside the prison. The human child is born into the prison of 'sense,' the erroneous impressions he receives from external objects and from other men, and can only escape through the study of philosophy, dialectic. So, too, the 'reminiscence' in Plato is not something that is more active in childhood than in manhood, it is purely latent in the boy and needs to be drawn out by education. There is nothing in Plato like the intimacy with a particular tree or flower which Wordsworth speaks of as enjoyed in childhood and lost in later years.

71. **farther.** Cp. Hood in LXI., last stanza.

85. The child that Wordsworth had in his mind in writing this stanza was Hartley Coleridge. Cp. his lines, *To H. C., six years old*, and see introductory note to XI.

Prof. Hales contrasts Pope's *Essay on Man*, ii. 275-282.

> "Behold the child, by Nature's kindly law,
> Pleas'd with a rattle, tickled with a straw;
> Some livelier plaything gives his youth delight,
> A little louder, but as empty quite:
> Scarfs, garters, gold, amuse his riper stage,
> And beads and prayer-books are the toys of age:
> Pleas'd with this bauble still, as that before,
> Till tir'd he sleeps, and Life's poor play is o'er."

In all which Pope was perhaps merely expanding, after his manner, the fine concluding sentence of Sir W. Temple's *Essay on Poetry*: "When all is done, human life is at the greatest and the best but like a froward child that must be played with and humoured a little to keep it quiet till it falls asleep, and then the care is over."

86. **pigmy.** Gr. *πυγμαῖος*, of the length of a *πυγμή*, the distance from the elbow to the knuckles. For the 'pygmies,' the nation of dwarfs whom classical legend placed in India or Aethiopia, see *Iliad*, iii. 6.

88. **fretted**, chafing at the continual interruption. Cp. the intransitive use of 'fret' in l. 192.

89. An imaginative expression for the father's pride in the son as revealed in the father's eye. In such a line Wordsworth forgets his dislike of poetic diction to magnificent purpose.

103. '**humorous stage.**' "Stage on which are exhibited the humours of mankind, that is, according to the Elizabethan usage, their whims, follies, caprices, odd manners. For this Elizabethan sense of the word see Shakespeare, *Merry Wives of Windsor*, Ben Jonson's *Every Man in his Humour*, etc. See *Nares*. In its modern acceptation, *humour*, confined rather to words, implies a conscious, deliberate whimsicality, a sense on the part of the actor of the ridiculousness of what he does, an intentional and well-appreciated incongruity." (Prof. Hales.)

104. **persons**, characters represented on a stage. Lat. *personae*. Cp. the speech of Jaques in *As You Like It*, II. vii.

107. **imitation.** Cp. Aristotle, *Poetic*, 1448 B, *τὸ γὰρ μιμεῖσθαι σύμφυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστίν*, "Imitation is natural to man from childhood."

108. S. T. Coleridge, whose admiration for Wordsworth's poetry and for this ode in particular was both genuine and deep, criticises the extravagance of this stanza severely in his *Biographia Literaria*, ch. xxii. The criticism is the more amusing when we remember that it is Coleridge's own child whom Wordsworth is addressing.

127. **custom.** Cp. *νόμος πάντων βασιλεύς*, "Custom is lord of all," a saying of Pindar quoted by Herodotus, iii. 38.

139. **not**, *i.e.* 'not only' or 'not now.'

141. **obstinate questionings.** See Wordsworth's own note quoted above.

143. **fallings from us, vanishings**, "fits of utter dreaminess and abstraction, when nothing material seems solid, but every-

thing mere mist and shadow" (Prof. Hales.) Cp. Tennyson *Princess*:

> "Myself too had weird seizures, Heaven knows what:
> On a sudden in the midst of men and day,
> And while I walk'd and talk'd as heretofore,
> I seemed to move among a world of ghosts,
> And feel myself the shadow of a dream."

Cp. also King Arthur's speech at the end of *The Holy Grail*. The 'weird seizures,' as we learn from the biography, were an experience of Tennyson's own youth.

145. Cp. 'the heavy and the weary weight of all this unintelligible world,' Wordsworth's *Lines composed a few miles above Tintern Abbey*. The whole of that poem should be read carefully in connection with this ode.

154. **moments**, *i.e.* only moments. Cp. Wordsworth's *Ode on the Power of Sound*, "O Silence! are man's noisy years No more than moments of thy life?"

187. Is it fanciful to recall the dying speech of Ajax in Sophocles (*Ajax*, 862)?—

> κρῆναί τε ποταμοί θ' οἵδε, καὶ τὰ Τρωϊκὰ
> πεδία προσαυδῶ, χαίρετ', ὦ τροφῆς ἐμοί.

"Ye springs and rivers, and ye plains of Troy, ye that have nursed my life, farewell."

189. **heart of hearts**. Cp. *Hamlet*, III. ii. 78, "I will wear him in my heart's core, ay, in my heart of heart" (singular).

192. **fret**. Cp. Keats in XXVIII. 14, "They stay their crystal fretting," and Horace, *Odes*, II. iii. 11, *Quid obliquo laborat Lympha fugax trepidare rivo?*

193. Cp. Shelley in CXV. 47-51, Coleridge in CXXII. 9-17.

198. Cp. CXVI., *Nature and the Poet*, especially lines 33-40, 53-end.

203. See some of these thoughts in XLV., LX., CXII.

"The close of this sublime ode restores to the reader's mind that repose which is needful after the soarings and the sinkings of the strain. The elegy ends in a hymn of praise: the estrangement in reconciliation; for Nature, besides her divine gleams, so seldom revealed, has her human side, and that alone might well suffice for 'the brief parenthesis of mortal life.' Its tranquil gladness is intensified by the pathos which loss alone can confer. To those who are still inmates of 'this valley of exile' it is not transport but consolation that Nature brings and should bring."
—Aubrey de Vere, *Essays chiefly on Poetry*, Vol. I., p. 256.

APPENDIX.

A. METRE.

In the comments on metre, which will be found at the end of the introductory note to most of the poems, an attempt has been made to supply such guidance as will enable the student easily to overcome the first difficulties of the subject. Technical terms have therefore been avoided as far as possible, and there is no pretence of exhaustive treatment. The free character of English metre should always be borne in mind: the poets often allow themselves an extra syllable at the beginning (II. 22) or end (CXIV. 47-8) of the line, or they shorten a final trochee to a single syllable (LXXX. 26). Again, the sense-rhythm is not always identical with the verse-rhythm: *e.g.*, in the first line of Shelley's *Ode to a Skylark* (LXXX.), "Hail to thee, blithe Spirit," the sense-accent falls on 'blithe,' the verse-accent on 'thee': see note on CVIII. 20. Tennyson's remark, that if people would only read his poetry aloud naturally and intelligently they would find no difficulty about the metre, applies to all English poetry: but the subtler harmonies which depend on occasional differences between sense-rhythm and verse-rhythm are not always to be apprehended on a first reading.

For a beginner in metre these "Lines written for a Boy," by the poet Coleridge, will be found useful:

> Trōchĕe trīps frŏm lōng tŏ shōrt;
> From long to long in solemn sort
> Slōw Spōndēe stālks; strōng fōot! yet ill able
> Ēvĕr tŏ cōme ŭp wĭth Dāctўl trĭsўllăblĕ.
> Ĭāmbĭcs mārch frŏm shōrt tŏ lōng;
> Wĭth ă lēap ănd ă bōund thĕ swĭft Ānăpaĕsts thrōng;
> One syllable long, with one short at each side
> Ămphĭbrāchўs hāstes wĭth ă stātĕly strĭde.

B. THE SONNET.

A SONNET consists of fourteen lines, each of five iambic feet. As written by Shakespeare, it is simply made up of three stanzas of four lines each, the lines rhyming alternately, and a concluding couplet. Three sonnets by Keats in this volume are on the Shakespearean model, viz. XXXV., XXXVI., CXXVI.

The structure of the Italian sonnet is more elaborate. It consists of two unequal parts: (*a*) the first, or octave, of eight lines; (*b*) the second, or sestet, of six lines. (*a*) In the first part there are two stanzas, in each of which the two middle lines rhyme together, and the two outside lines rhyme together; and the second stanza repeats the same rhymes as the first—*i.e.* the first, fourth, fifth, and eight lines rhyme together, and the second, third, sixth, and seventh lines rhyme together. (*b*) In the sestet the first, second, and third lines rhyme severally with the fourth, fifth, and sixth (three rhymes), or the first, third, and fifth rhyme together, and the second, fourth, and sixth rhyme together (two rhymes).

These rules, observed by Petrarch and other Italian poets, have been followed in England—though with a good deal of freedom—by Milton, Wordsworth, and the majority of sonnet-writers. The division between octave and sestet is generally distinct. But sometimes (as in XLVI., XLVII.) three or even four rhymes are used in the octave instead of two, or the order of rhymes is departed from (as in CX.). In the sestet there is still greater freedom, the order of the rhymes varying much more often. The couplet ending, avoided by Milton, who only used it in one of his seventeen sonnets, is fairly common in Wordsworth (as in LXXXIX.).

ADDITIONAL NOTES

V. 3. In Shakespeare's line "sweet and twenty" probably means "sweet kisses and twenty of them." But Byron's phrase looks like a reminiscence, conscious or unconscious, of the phrase in *Twelfth Night*.

LXIX. 1. *Hester* was Hester Savory, "a young Quaker you may have heard me speak of as being in love with for some years while I lived at Pentonville, though I had never spoken to her in my life" (Letter 99 in Ainger's edition of *Lamb's Letters*).

XCI. 29. Wordsworth originally wrote "I listened till I had my fill." Apparently he rejected the expression as undignified, though he might have defended it by the examples of Spenser (*Shepheard's Calendar*, September, "tellen our fill") and Milton (*Il Penseroso*, "When the gust hath blown his fill").

CXIII. 69. See De Quincey's citation of this passage in his *Confessions of an English Opium-Eater* (*Works*, Collected Edition of 1897, III. 301).

CXXX. 9. Bacon (Essay *Of Superstition*) uses 'natural piety' for 'natural affection.' But possibly Wordsworth means 'reverent affection for Nature.'

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